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## Hamchilla and Kill Monkey Otaru in: The Island of Dr. Gno

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*Hamchilla and Kill Monkey Otaru in:  
The Island of Dr. Gno*

A Film by Gregory J. Dorman

Submitted in partial fulfillment of the requirements for  
the degree of Master of Fine Arts in Imaging Arts/Computer  
Animation

School of Film and Animation  
Rochester Institute of Technology  
Rochester, New York

Thesis Committee:

—

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Professor, School of Film and Animation

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Assistant Professor, School of Film and Animation

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# Thesis Report

## Introduction

My journey as a filmmaker began at a young age. In the third grade I persuaded my teacher to allow me to "direct" a film in class. Although the project never got past the pre-production stage, this is my first memory of trying to work with the moving image. In the seventh and eighth grade I had a literature teacher who had a fascination with video cameras. In her class we would constantly adapt scenes from books we were reading into short vignettes using the primitive video camera that my elementary school had in the library.

It was during this same time that I had my first introduction to computer graphics. My elementary school library had four Apple IIE computers. Using some very basic Broderbund software we created scrolling titles for our literature class short films. Looking back, I realize that this was a rather unique opportunity, especially in that time in a somewhat downtrodden public school district in suburban New Jersey.

During my freshman year of high school, I moved to Upstate New York and a more rural school district. My only creative outlet in Dryden was the drama club, where I operated the light board. The experience of working with a creative team furthered my desire find a similarly collaborative medium. The technical aspect of problem solving which is inherent to both theater and filmmaking also appealed to me in those years.

As college approached I applied to a variety of schools for a variety of majors. This was indicative of my lack of direction at the time and my extreme dissatisfaction with the rote learning process of the public school system. Upon reviewing my options, the only program that interested me was the BFA Film, Photo, and Visual Arts program at Ithaca College. To me it offered the opportunity to explore a creative interest as well as pursue a career that would be fast-paced and constantly changing. Ithaca College's Los Angeles-based internship program was a major selling-point in the decision-making process.

My experience in LA was enlightening. I had the opportunity to participate in the pre-production phase of two feature films, working with the line producers and then transitioning to the camera crew when shooting began. While I gained an immense understanding of Hollywood

filmmaking and knowledge that far surpassed what I was taught in Ithaca, I realized from observation that working in the film industry is an all-consuming endeavor which left little time for a family or much else outside the fourteen-hour days of full-time film production.

Throughout my undergraduate work I focused on being a cinematographer. I enjoy working with lighting and composition. That has always been my strength, and I have enjoyed that same aspect in the digital realm during my graduate work.

After leaving Ithaca College, I searched for an opportunity to use my skills for gainful employment. Residing in Virginia did not offer as much opportunity for exercising my skills as I had hoped, even with my proximity to Washington, DC. I worked for several months as a professional photographer, but I realized that my love for the moving image and my desire to work with emerging technology required me to get a more advanced degree. With this in mind I applied to RIT.

## **Story**

The story concept for *Hamchilla and Kill Monkey Otaru in: The Island of Doctor Gno* came to me during a period of frustration with my two quarter film project A-void. I have always had a love of comedy and especially comedy with a somewhat British sense of the incongruous and random. I was partially influenced by the presence of a hamster in my apartment at the time, and my one housemate's love of James Bond films. Together these influences gave me the concept of a mad veterinarian who resides on his own island, taking care of eccentric animals.

I wanted to incorporate different extremes, so I added two main characters of opposite temperament and stature. The friendship between these two characters would provide an "opposites attract" theme and a dichotomous juxtaposition to work with. The somewhat ambiguous Dr. Gno and his mysterious island would provide the stage for the two main characters to meet.

Once I had created them, the question became, "What do I do with these interesting characters?" Basing them on a crime-fighting duo, Hamchilla and Kill Monkey Otaru needed an arch-nemesis. Chinster became this arch-nemesis. He is the negative opposite of Hamchilla, filled with hate instead of love. He and his henchmen (old, torn teddy bears) became the evil force for the two heroes to fight and conquer. After these broad brush strokes were applied,



I needed to make a more detailed world for these characters.

A laboratory offers a place for the mysterious and unexplained to happen, so it seemed a fitting locale for the introduction of these two unique characters and the beginning of their friendship. It also formed a sterile, hospital-like prison, a place that one does not abhor, but given a choice a place that one would rather not reside in. This motivates the new found friends to leave for the sights of Europe.

The escape and subsequent journey of Hamchilla and Kill Monkey Otaru was intended to highlight their growth from odd characters whose attraction lie only in their abnormalities, into two beings whose bond of friendship could be understood by an audience. Their penchant for sending postcards back to Dr. Gno implies the relationship they maintain with him and his role as a somewhat confused father figure. He is Hamchilla's creator and Kill Monkey Otaru's savior, but nonetheless both Hamchilla and Kill Monkey Otaru feel driven to leave the odd and sterile world that he inhabits. They do not fully reject him, and that bond is the major difference between Hamchilla/Kill Monkey Otaru and Chinster, whose hate is his driving force.

Chinster, whose beginning as the left-over portion of Hamchilla's creation is his motivation for revenge, is essentially a product of perceived neglect and rejection. Chinster longs to cripple Dr. Gno in order to emulate the painful self-creation that took place when he was forced to sew himself together. He recruits a following of teddy bears who are old and damaged, who, like himself are disfigured and rejected. With this army of discontent, he attacks Dr. Gno and brings him to a large sewing machine where he will administer a painful dose of unnecessary stitches.

The point at which a diabolical criminal is about to utilize his bizarre machine for the purpose of revenge is precisely the point at which our heroes must return to save the day. This juncture is where I sought to highlight the differences between Hamchilla and Kill Monkey Otaru and display their "super powers." Kill Monkey Otaru's obvious power comes from his strength and the pent-up rage he carries from the tortures he has received in the past. Hamchilla, whose loving nature is the balm which pacifies Kill Monkey Otaru, uses this love to win others to his side. During the ensuing battle with Chinster and his henchmen, I sought put these forces into action.

Kill Monkey Otaru easily throws off the two teddy bears that fight him and begins to crush Chinster. Meanwhile Hamchilla proclaims his love for the third teddy bear. Initially this teddy bear pummels Hamchilla, but in the end, Hamchilla makes him a friend. The return of Hamchilla to Kill Monkey Otaru's side again calms his rage and Chinster is spared.

Though thwarted, Chinster does not lose his desire for revenge. He is confined to Hamchilla's old cage only to make his escape. The antagonist's escape is formulaic, but necessary to fulfill my concept of this piece as the prelude to a greater series.

### **Production Design**

As I spent more time learning techniques of three-dimensional animation, I developed an interest in using three-dimensional animation tools to create a somewhat flat, two-dimensional world. I also sought to apply my love of lighting and color to create texture and detail in the worlds I created. Looking back on the two previous animated pieces that led up to my thesis project, I see a development of these trends.

Character design and construction was the most challenging aspect of the filmmaking process for me. During my one-quarter film I spent three weeks working building and rigging a human character, only to have major flaws which forced me to abandon him altogether for a legless floating robot. For my two-quarter project I designed characters with unattached limbs in order to simplify the rigging and get rid of the geometry issues that had plagued my first film. For *Hamchilla and Kill Monkey Otaru In: The Island of Dr. Gno* I decided that it was imperative to use fully functional, anthropomorphic characters. I wanted to do this not only to learn and grow as an animator, but to not be limited in the story I sought to tell.

Nonetheless, character construction, particularly rigging, remained a challenge to my production schedule. I created characters that were true to my original sketches. Once they had been roughed out in Maya, I tried a variety of tutorials and programs for their rigging. One immediate issue was the fat round bodies and stubby legs of the two hamster/chinchilla characters. Any rigging applied to them created odd deformations in the geometry. I tried both smooth bind and rigid bind skinning, but still encountered consistent errors. The application of the FinalRig script



to create the initial rigging solved my major rigging problems. With a good base rigging and a lot of trial and error, I eventually found a good rigid bind skinning formula.

Animation was the last major portion of the production, which offered its own separate challenges. Several of the particle-type effects that I had hoped to set up (and learn about through the process) were substituted with stand-in blend shapes or other more basic techniques. This path was universally recommended to me in light of the production schedule and the difficulty in working with particles. While I was somewhat disappointed in not being able to try those techniques, the brief time I spent experimenting in that realm firmly convinced me of the necessity to avoid it.

In terms of character animation, I worked with a pose-to-pose technique that I had read about during my first year at RIT. I found it to be a useful technique. In general my major challenge was one of timing. I worked with a 24 fps time system due to my familiarity with analog film production. I found that rendered scenes seemed just a little off from the timing that I desired. Scenes rendered faithfully to my stopwatch timing seemed too long and scenes animated with less attention to the time seemed a bit fast. I think that in general, experience and further work will negate this effect on my work.

## **Characters**

**Hamchilla** - Hamchilla's character traits of extreme kindness and overflowing love motivated his appearance. I sought to make him simple with an implied innocence and fragility. He is short in stature and is shaped much like a bowling pin. His tiny eyes and big ears add to his "cuteness." Hamchilla is the counter-point to Kill Monkey Otaru in personality and I sought to reinforce that notion in terms of their relative size.

**Kill Monkey Otaru** - Kill Monkey Otaru is an ambiguously designed creature. He fits the design that I had envisioned for him, but the result gives him more of a human/gorilla look than that of a monkey. Some of my fellow animators from Asia felt that he looked like a bear. As long as his moniker and appearance imply a character who is both full of rage and capable of physical brutality, I am satisfied. The stylized eyes are the crux of his design and I think they serve well in maintaining a notion of his

worst anger, even when he is pacified by the presence of Hamchilla.

**Chinster** - Chinster's somewhat grim appearance tells the story of his origin. It calls to light the pain he suffers and provides his motivation for revenge. Chinster's concept is derived from the concept of the movie *Twins* with Danny Devito and Arnold Schwarzenegger. Essentially this concept is that one of two blood related characters inherits all the "good" genes while the other inherits all the "bad" genes. This is mutated to fit the circumstances of the story in question, but provides the clearest analogy. Chinster is pure evil while Hamchilla is pure love. While his actions are never excused, I think a proper motivation for them is provided.

**Dr. Gno** - Dr. Gno's origin is somewhat obviously based on the character from the James Bond movie, *Dr. No*. Dr. Gno provides a foundation to the story that brings about their origin and interaction and provides a world for them to interact in. Dr. Gno is a benevolent but absent-minded character and in his desire to create a loving pet, he fails to foresee the negative consequences of his genetic experimentation. His benevolence is reinforced by his desire to take in and help Kill Monkey Otaru.

The design for Dr. Gno was based on a Lego character. This provided an opportunity for me to take the film a little more out of reality and to play with a design idea that was floating in my head. It gives Dr. Gno a simple quality and yet avoids the stereotypical, mad-scientist, look that would have been so easy to apply. I think he is well-suited to the film.

**The Teddy Bears** - The teddy bear henchmen that Chinster recruits share a similar disfigurement and a similar motivation with their leader. They have been cut and torn and they have been rejected. They each have a strong primary color in their design, mostly as a distinguishing mark. The teddy bears bear the brunt of the battle with Hamchilla and Kill Monkey Otaru, and provide an opportunity for each of the main characters to show their individual strengths.

## Sound

Sound has never been a strong aspect of films I have seen at RIT and unfortunately this film has fallen into



that category at some level. I recorded the dialogue for the characters on three different occasions using both analog cassette tape and DAT tape. Although the initial recordings sounded acceptable on the tape or DAT machine they were originated on, and were recorded with good levels, some level of static or distortion was found once the audio was transferred to computer. Another crippling factor was the lack of a professional audio mixing program such as Pro Tools. I felt limited in the tools I had available as well as my experience with those tools. The eventual mix that I did create sounded acceptable on the computer I was using, but had greater volume and tone deviations during playback on other devices.

Having never worked with a composer before, I was blessed to come in contact with Dr. Mark Hijleh of Houghton College. Dr. Hijleh was eager to work with me and composed music that took in to account the suggestions I made using somewhat indecipherable layman's terms. I believe the score is the most impressive aspect of the sound design and ties in the mood of the piece. From the moment I added the soundtrack, I noticed a difference in the piece as a whole, and I feel this experience has converted me to the notion that an appropriately composed piece of music is necessary for a majority of films, regardless of their length.

## **Conclusion**

The production of *Hamchilla and Kill Monkey Otaru in: The Island of Dr. Gno* has been both a challenge and a learning process for me. In some aspects I believe failed to achieve my goals, while in others I am quite pleased with the results. I sought to tell a humorous story about a handful of bizarre characters, and I succeeded in creating their world. Judging by the audience reaction at the graduate screenings, I also succeeded in making it humorous. In terms of making the entire script clear to a majority of the audience, I am not so sure of my success. Some have expressed confusion at some aspects of the story, while others have told me that it makes complete sense to them.

I feel that the script I started out with met the goals I had for it, but the screened film did not reach the level of production value that I had originally sought to achieve. I feel that this was largely a function of the imperative deadline I faced and the lack of skill that I had in some aspects of the three-dimensional animation process. The process itself has been a success in that it

has pointed out areas of strength and weakness in my craft as a storyteller, filmmaker, and animator. I have gained experience and also a reference point from which to begin my future endeavors.

Appendix A:  
Original Proposal

*Hamchilla and Kill Monkey Otaru in:  
The Island of Dr. Gno*

By Gregory J. Dorman

Thesis Proposal

Thesis Committee:

Malcolm Spaul, Chair

signature\_\_\_\_\_

date\_\_\_\_\_

Johannes Bockwoldt

Arnie Sirlin

## **Treatment**

Working Title: Hamchilla and Kill Monkey Otaru in: The Island of Dr. Gno

Producer: Gregory J. Dorman

Budget: \$660 (actual)

Start Date: June 2003

End Date: March 2004

Running Time: 5:00

Release Format: DVD

## **Story**

Two lab animals with extreme personalities form a crime fighting duo.

## **Synopsis**

A large meat cleaver appears and swings violently towards and unseen surface twice as the narrator declares, "Half hamster, half chinchilla...a new being, an oddity of science!"

We enter a large laboratory with a Tesla coil type array. A white cloaked man (Dr. Gno) lifts up a circuit breaker switch. Nothing happens. He then turns towards the nearby counter and switches a kitchen blender. Moving towards another odd piece of laboratory equipment he pours the contents of the blender into it. The name plate on the machine reads "Jell-O Brand ® DNA Compiler."

In the shadow we see the profile of a needle and thread moving in the corner. A shift in the light reveals a rodent sized creature pulling through the last stitch on its mid-section. Chinster bites the thread off and walks on down the counter. Coming to a photo depicting Dr. Gno with his arm around a familiar purple dinosaur Chinster thrusts the needle into the image, shattering the glass.

A small boat makes its way through an archipelago in an obviously tropical clime. It passes near several islands, each with a sign on the beach. The signs read, "Fantasy Island," "Treasure Island," "The Island of Dr. Moreau," and finally, "The Island of Dr. Gno." A cage is hoisted off the boat and set on the beach. The boat pulls away.

We flashback to a grainy black and white scene of a monkey playing in the forest. The narrator intones, "Otaru lived in the forests of Japan. One day he was taken away and forced to endure unspeakable torture." We see Otaru (henceforth referred to as KMO) sitting at a desk. A person sits with a thick book entitled, "Motor Vehicle Regulations of the State of California." As the monotone voice reads through the laws KMO begins to twitch. His eyes glow red as he stands up, to reveal that he is shackled to the floor.

Back to the present, Dr. Gno wheels KMO in a cage into a sterile, tiled laboratory. On a counter-top sits a plexi-glass hamster habitat. The habitat is adorned with hearts and drawings of flowers and the sun. A soft purring emits from the cage.

KMO shakes the bars of his cage and lets out a roar. Hamchilla wakes up, rubs his eyes and looks at the giant monkey. KMO roars at him. Hamchilla looks lovingly at KMO and says, "I love you." KMO looks confused, and then slowly begins to smile.

As the sun rises we see that the bars are bent on KMO's cage and Hamchilla's habitat is empty. A montage shows pictures of KMO and Hamchilla in cities around the world, NY, Rome, Paris, Moscow, etc.

A door opens in a darkened bedroom. Small shadows cross the threshold. Chinster leads an army of robotic teddy bears into Dr. Gno's bedroom. Every bear is frayed and sewn together in some manner. Some are missing eyes. The bears jump onto the darkened figure.

Chinster ties Dr. Gno to an oversized sewing machine. "I'll show you how the other half lives!" he cackles. "You took my better half, so I will return the favor."

Hamchilla and KMO burst in the door. The teddy bears swarm on KMO and drag him to the floor. Hamchilla looks in a corner and sees a teddy bear with a heart on its chest walking by. His eyes sparkle. Hamchilla runs to the heart bear and says, "That is a swell heart." The bear punches him in the face. Hamchilla replies, "I love you." The bear kicks him in the stomach.



Hamchilla continues to be pounded upon and is dragged off into a corner. As Hamchilla moves further away from KMO, each moves further towards their personality extremes.

We return to KMO who is covered by marauding teddy bears. His eyes begin to glow red and bulge out. He stands up with a roar and begins to toss bears left and right. Fur and stuffing fill the room.

The dust settles and KMO sees Chinster about to turn on the sewing machine. He grabs the small villain and begins to squeeze him. Chinster's eyes begin to bulge. We hear the quiet and familiar voice of Hamchilla say, "I love you."

KMO's crushing grip relaxes and Chinster looks relieved. Hamchilla stands below the towering KMO, bruised but holding hands with the heart teddy bear. "This is my new friend." says Hamchilla.

In the closing shot, KMO, Hamchilla, Dr. Gno, and heart bear, stand around an operating table. Heart bear seems almost new compared to before. Hamchilla is on a ladder so he can watch the proceedings. He asks Dr. Gno, "How are things going?" to which Dr. Gno replies, "We're about half-way there." Chinster, the subject of Dr. Gno's labors, sticks his head up and smiles.

Fade to black.

## **Approach**

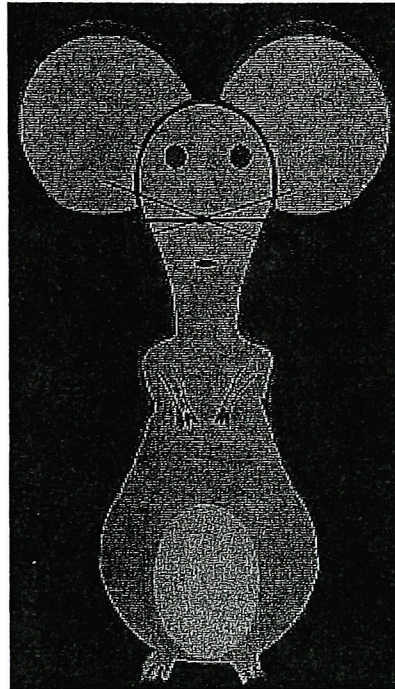
I intend to use a blend of 3d (Maya) and 2d animation to create a 2d feel to the piece. Final output will be on DVD.

## Timeline

01 JUN 03: Complete first draft of script.  
07 JUN 03: Complete second draft of script.  
12 JUN 03: Complete storyboards and clay models.  
26 JUN 03: Leave for Washington state.  
28 JUL 03: Return from Washington state.  
20 AUG 03: Complete animatic.  
25 SEP 03: Complete basic set modeling.  
26 SEP 03: Advertise for composer.  
20 OCT 03: Complete Character modeling.  
05 NOV 03: Initial texturing and lighting.  
20 DEC 03: 1<sup>st</sup> Pass animation completed.  
10 JAN 04: 2<sup>nd</sup> Pass animation completed.  
15 JAN 04: Collect sound effects.  
20 JAN 04: Final mix.  
22 JAN 04: Complete thesis report.  
07 FEB 04: Final compositing.  
14 FEB 04: Produce copies for distribution.  
22 FEB 04: Department screenings.



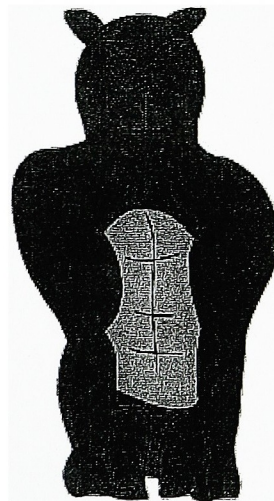
## Annex 1: Character Art



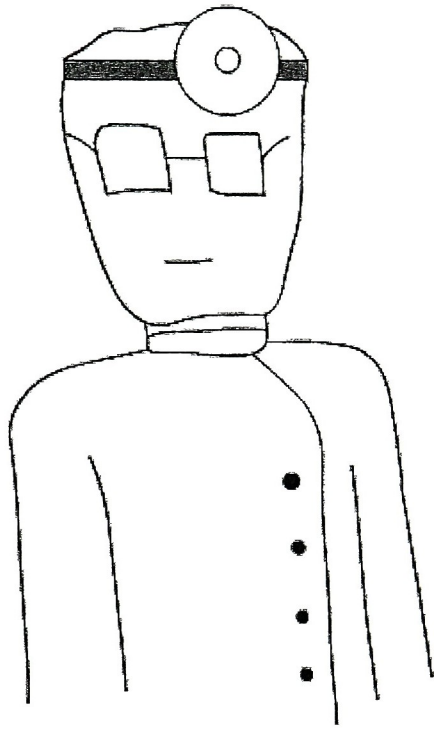
Hamchilla



Chinster



Kill Monkey Otaru



Dr. Gno

# Budget for "Hamchilla and Kill Monkey Otaru in : The Island of Dr. Gno"

## CATEGORY

### BUDGET BREAKDOWNS

Wages and Salaries		\$22,070
Sound		\$1,300
Preproduction		\$2,100
Production		\$580
Post Production		\$1,480
Distribution		\$400
Subtotal		\$27,930
10% Contingency		\$2,793
Total 1 (Paid Production)		\$30,723
Total 2 (RIT Production)		\$660

	Period	Rate	Production Cost	RIT Cost	Subtotal	Total
<b>Wages and Salaries</b>						
Above the line:						
Writer/Director	160 days	\$30/day	\$4,800	0		
Producer	160 days	\$50/day	\$8,000	0		
Voice Actors	1x2 hrs.	\$10/hr.	\$20	0		
					\$12,820	
Below the line:						
Lead animation	300 sec.	\$20/sec.	\$6,000	0		
TD	25 scenes	\$50/scene	\$1,250	0		
Rigging	4 characters	\$100 per char.	\$400	0		
Compositing	40 hrs.	\$20/hr.	\$800	0		
Editing	40 hrs.	\$20/hr.	\$800	0		
					\$9,250	

Period Rate Production Cost RIT Cost Subtotal Total

**Sound**

Composition	1 score	\$500		\$500	0	
Performance	3 hrs. X 5	\$20/hr.		\$300	0	
Lip-sync	100 sec.	\$5/sec.		\$500	0	0
						\$1,300

**Preproduction**

Title Design	1 time fee	\$200		\$200	0	
Title Animation	8 hrs.	\$20/hr.		\$160	0	
Storyboards	1 time fee	\$300		\$300	\$0	
Animatic	30 hrs.	\$40/hr.		\$1,200	0	
Clay Model Production	8 hrs.	\$30/hr.		\$240	0	
						\$2,100

**Production**

Materials	200 CD's	\$40/100 CD's		\$80	\$80	
Equipment Rentals	5 computers	\$100/day		\$500	0	\$580

**Post Production**

Equipment Rental	3 computers	\$100/day		\$300	0	
Sound Mixdown	10 hrs.	\$100/hr.		\$1,000	0	
Expendables	30 DVD's	\$5/DVD		\$180	\$180	
						\$1,480

**Distribution**

Festival fees	10 festivals	\$40/festival		\$400	\$400	
						\$400
<b>Production Subtotal</b>						\$27,930
10% Contingency					\$2,793	

**Production Total**

						\$30,723
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**Production Total (RIT)**

						\$660
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Appendix B:

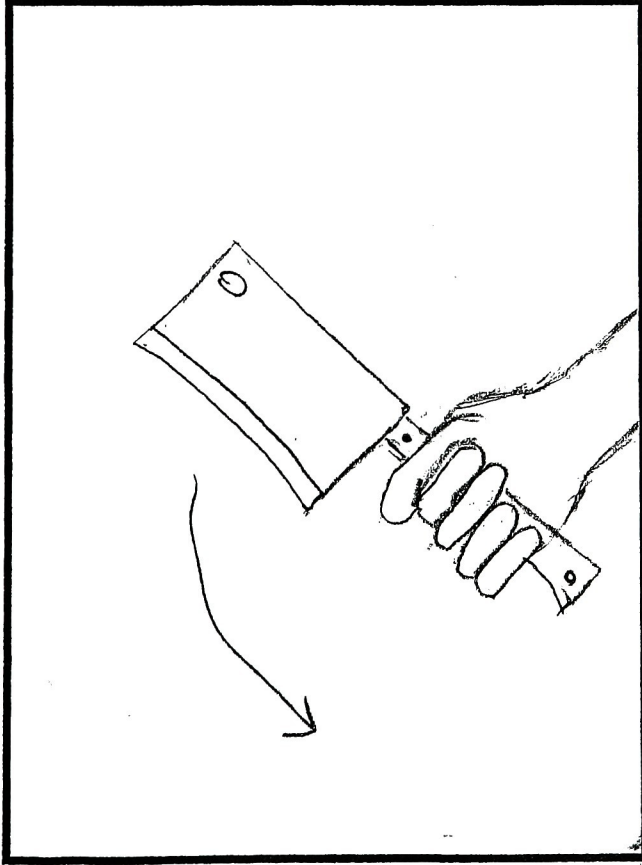
Storyboard



SC# 1

SH# 1

INT WHITE ROOM - DAY



Visual A large meat cleaver appears in frame, then swings down twice.

Audio A chopping sound, metal striking metal

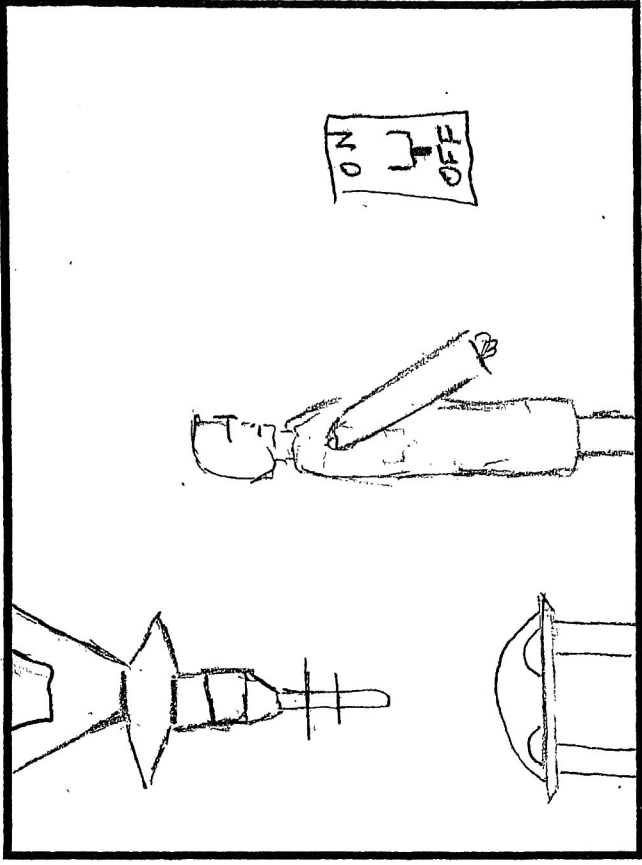
Dialogue "Half hamster, half chinchilla... a new being, an oddity of science."

SPOKEN BY NARRATOR

SC# 2

SH# 1

INT DR. GNO'S LAB - DAY



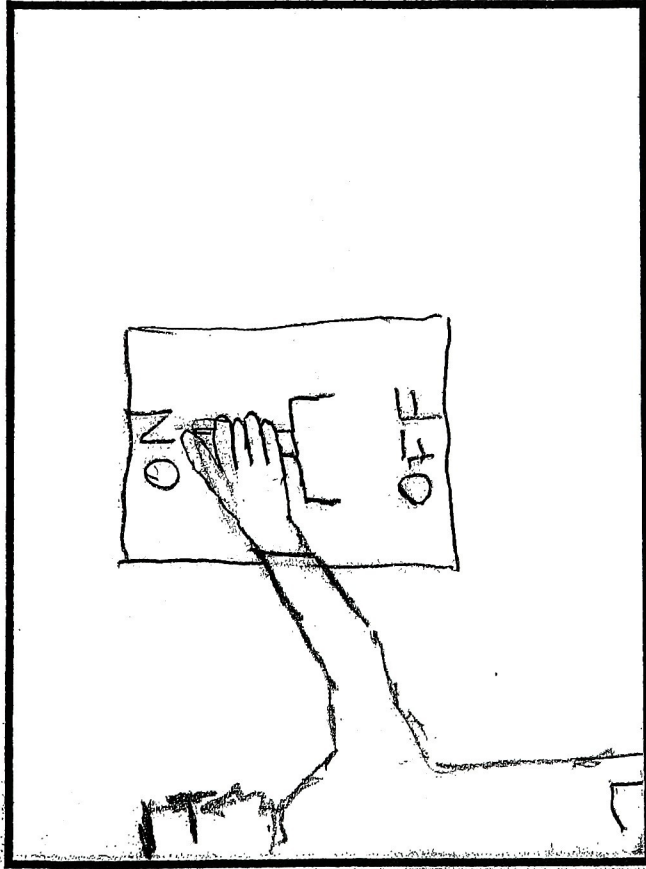
Visual Dr. Gno enters the laboratory, he walks past a gurney and large ceiling mounted energy device.

Audio Footsteps

Dialogue

SC# 2

SH# 2



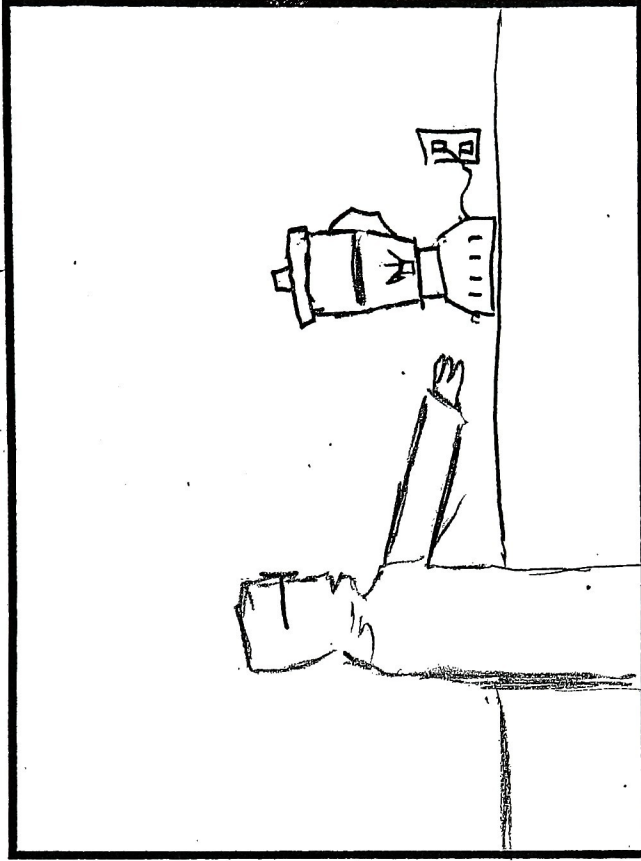
Visual 1/20/60 of Dr. Gno switching lever to the on position.

Audio Sound of switch clicking.

Dialogue

SC# 2

SH# 3



Visual Dr. Gno switches on a blender.

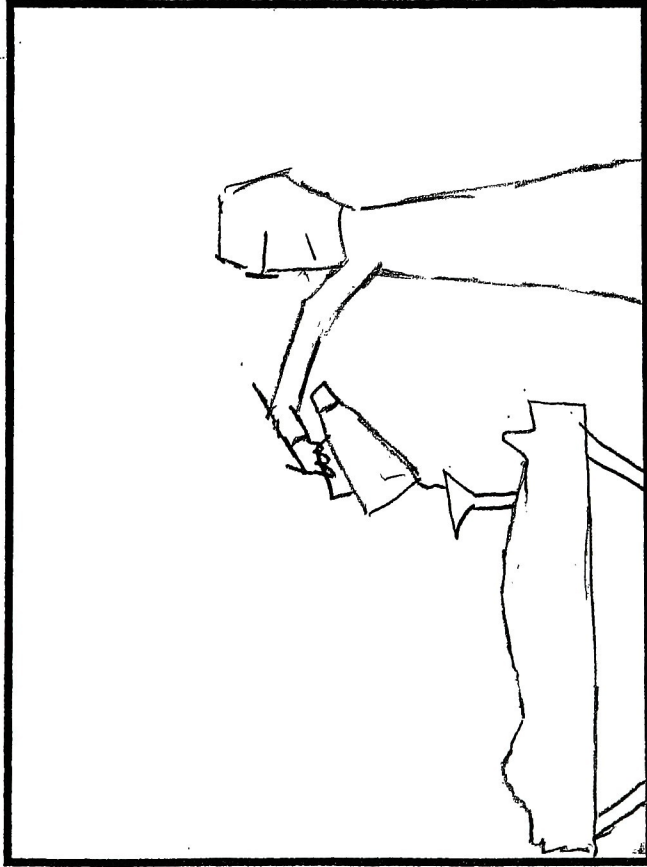
Audio Blender whirring.

Dialogue



SC# 2

SH# 4



Visual D Gno pours the blenders contents into a new device.

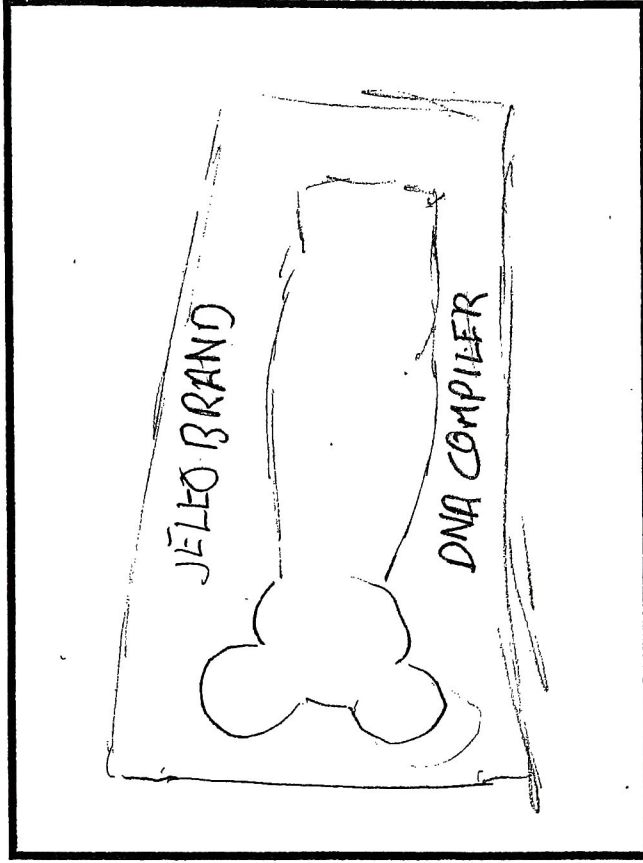
Audio Slushing of blenders contents.

Dialogue

SC# 2

SH# 4

cont'd

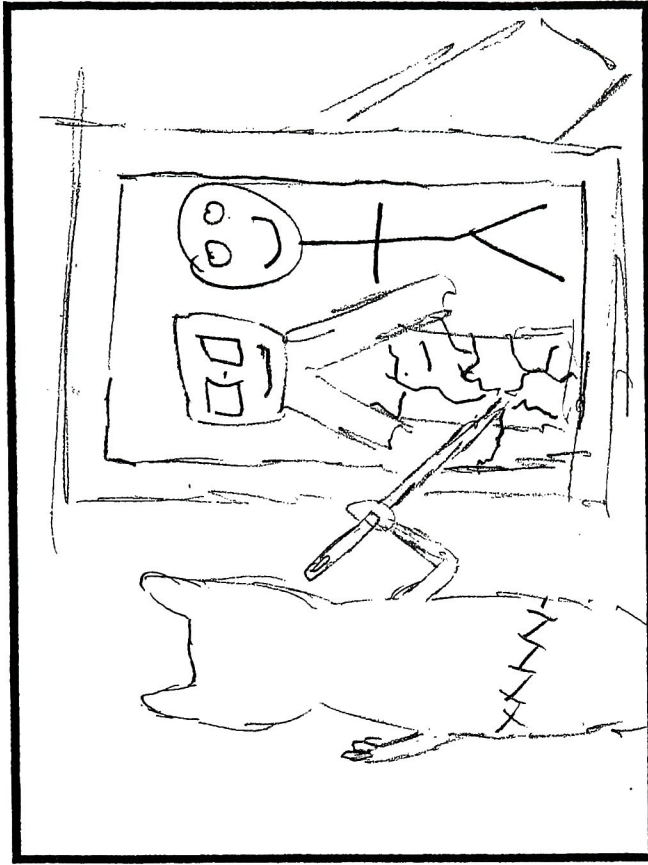


Visual Camera dollies in, cranes up to an overhead of the device.

Audio

Dialogue

SC# 3 SH# 2

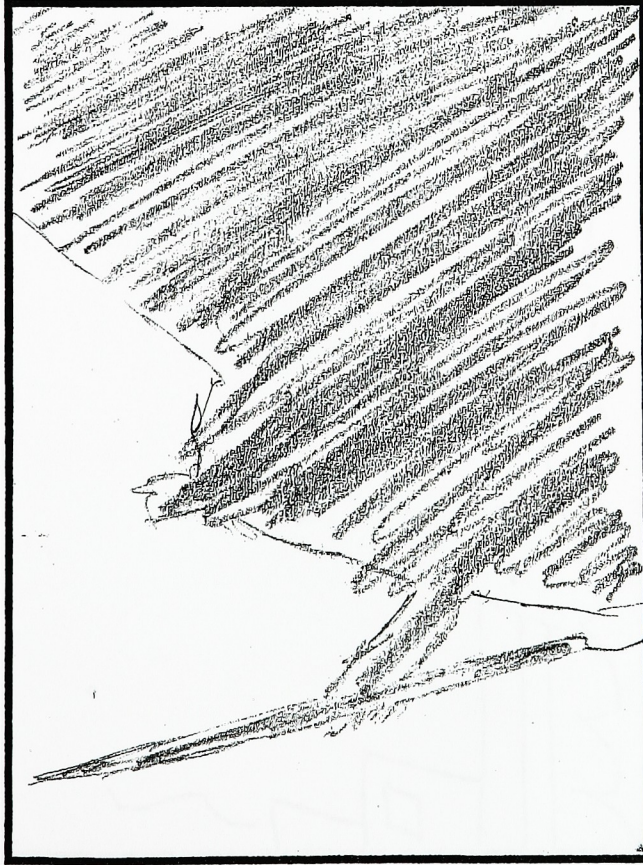


Visual Chinster walks down the counter, stabbing a photo of Dr. Gno with the needle.

Audio Sound of glass shattering.

Dialogue

SC# 3 SH# 1 INT. DR. GNO'S LAB - NIGHT



Visual A small figure draped in shadows. A needle moves back and forth. Intermittent lightning reveals a creature stitching himself.

Audio Lightning creaking. Laugh of insanity

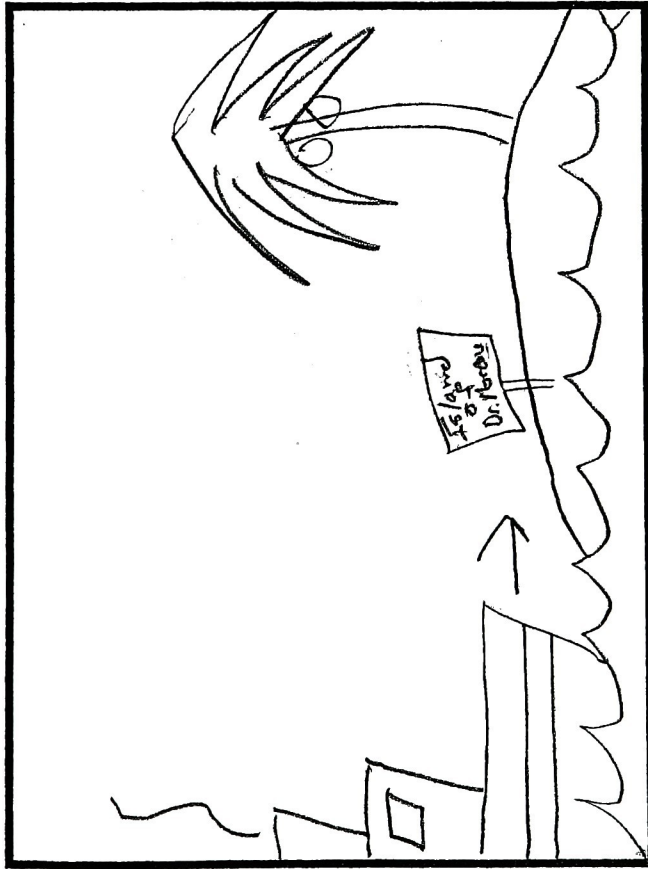
Dialogue



SC# 4

SH# 1

EXT. TROPICAL ISLANDS - DAY



Visual A small tugboat passes several tropical islands. Each with different signs.

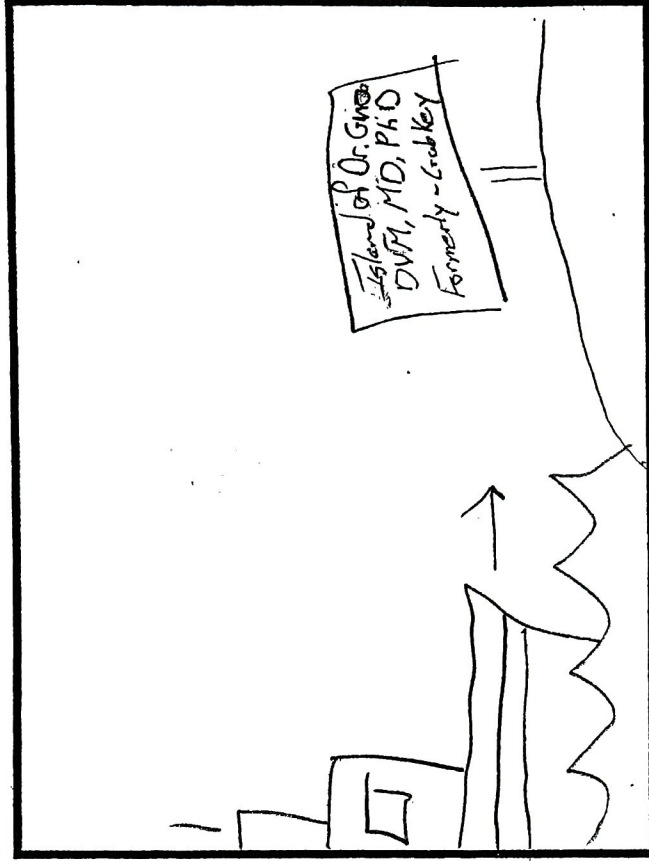
Audio Wave action, seagulls, diesel engine.

Dialogue

SC# 4-1

SH# 7

cont'd.



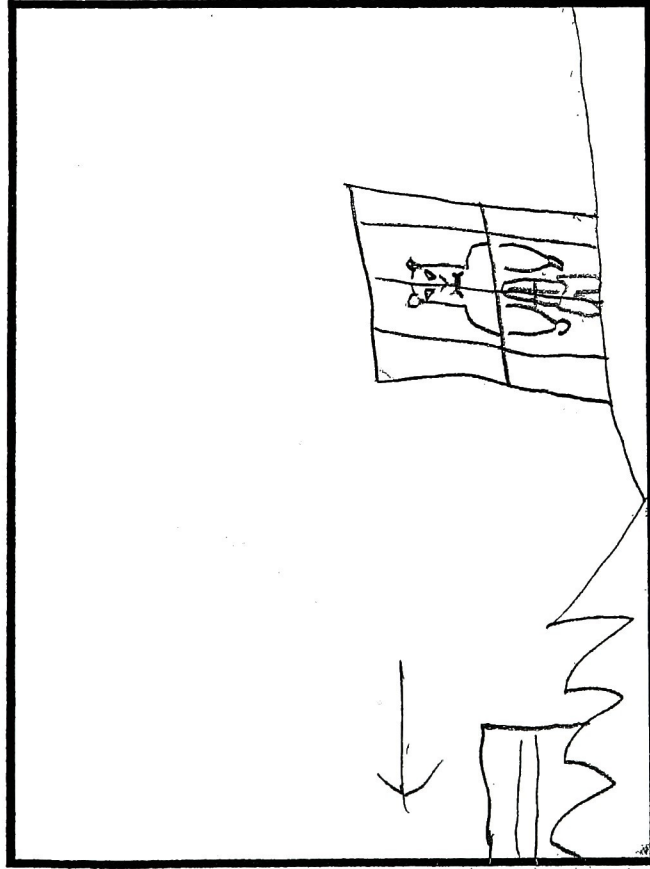
Visual Tugboat pulls up to Dr. Gno's island. Sign is prominent.

Audio Diesel engine.

Dialogue

SC# 4

SH# 2



Visual A large cage is hoisted on to the island. The tugboat pulls away with an exaggerated speed.

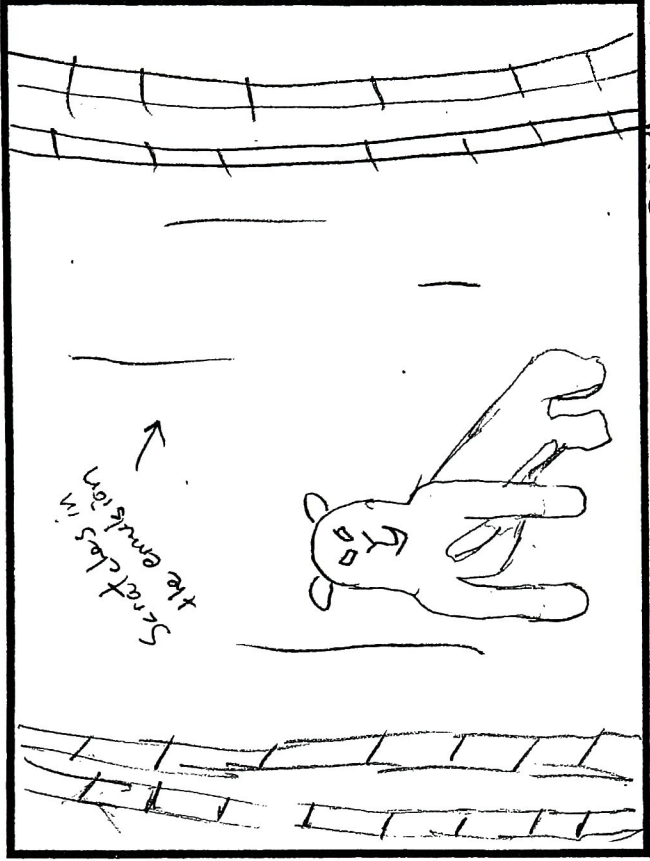
Audio Diesel engine revving -

Dialogue

SC# 5

SH# 1

EXT, JAPANESE FOREST - DAY



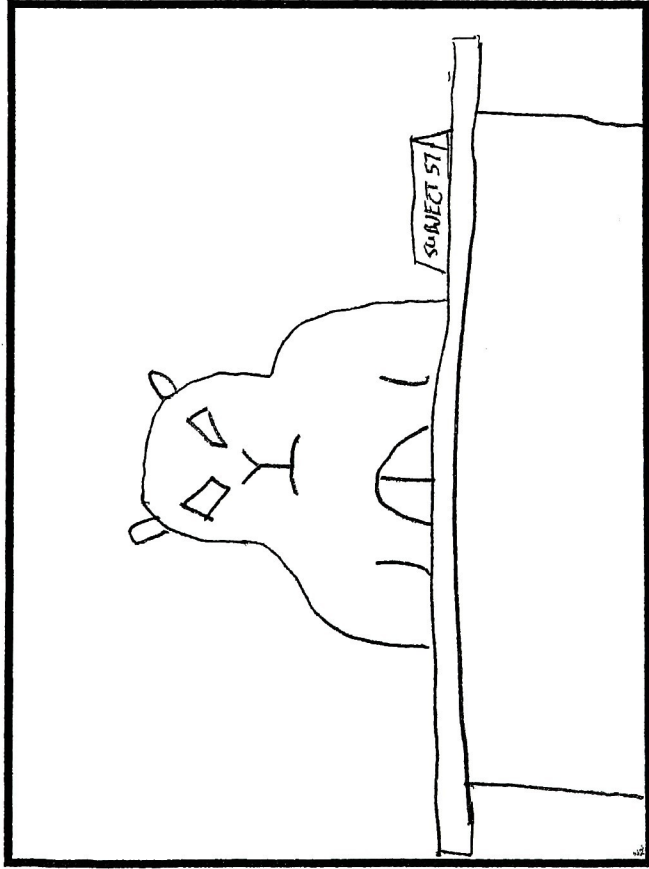
Visual A young Otaru plays in the forest.

Audio: Birds singing. The rustle of the wind in the trees. Comes to an abrupt end.

Dialogue Narrator: Otaru lived in the forests of Japan. One day he was taken away and forced to endure unspeakable torture.



SC# 6 SH# 1 INT. RESEARCH CURICLE - DAY

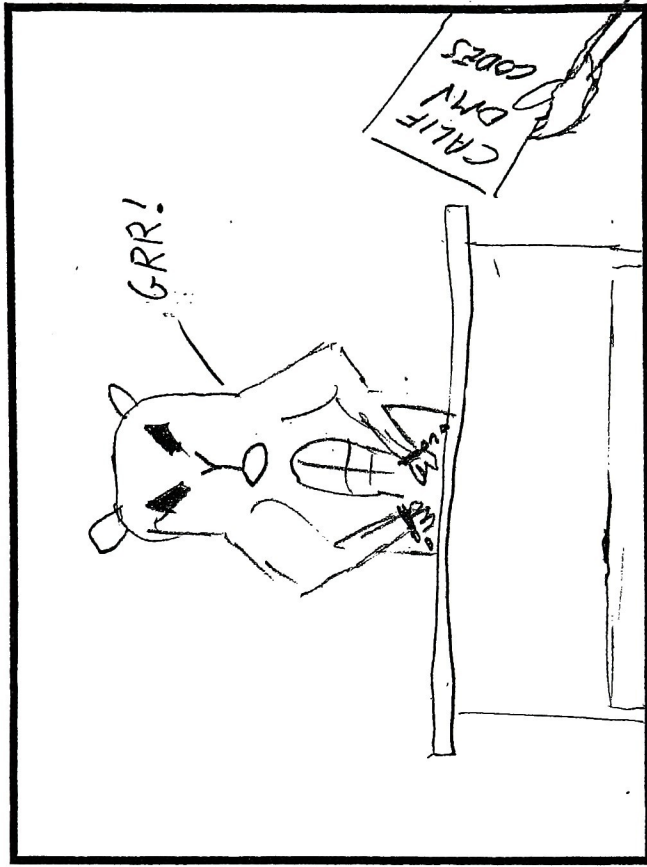


Visual Otaru sits at a desk. The camera dollies back to reveal a hand holding a book entitled "Motor Vehicle Regs. of the State of California."

Audio

Dialogue Monotone voice: Code Z470 It is unlawful for any person to engage in the transportation of inedible kitchen grease without being registered with the Dept. of Food and Agriculture and without being in possession of a valid registration certificate issued by that department.

SC# 6 SH# 1 cont'd

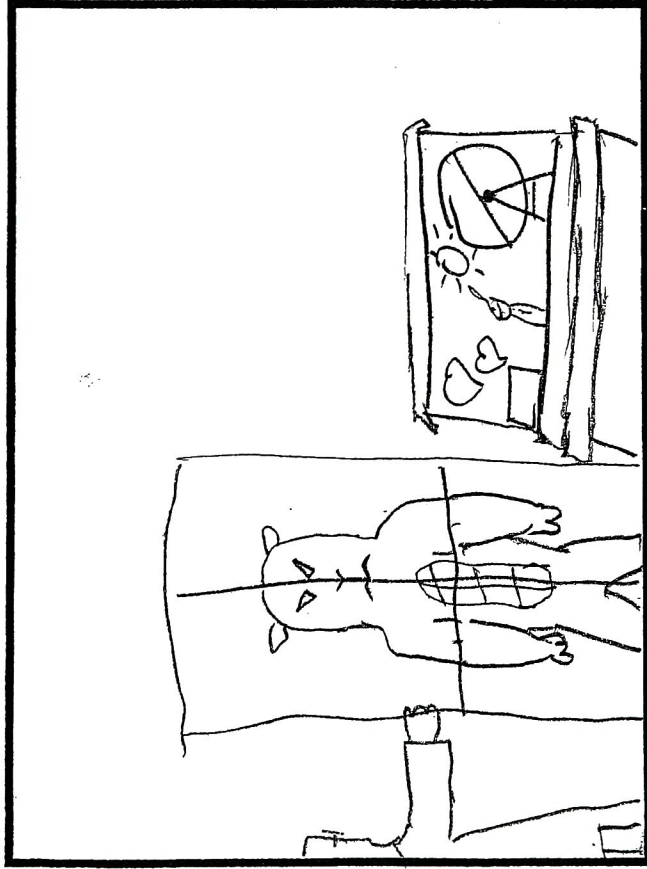


Visual Otaru stands up, reveals that he is shackled

Audio Otaru growls.

Dialogue Code Z472, It is unlawful for any person who is not registered transporter or licensed renderer of inedible kitchen grease...

SC# 7 SH# 1 INT. DR. GNO'S LAB - NIGHT

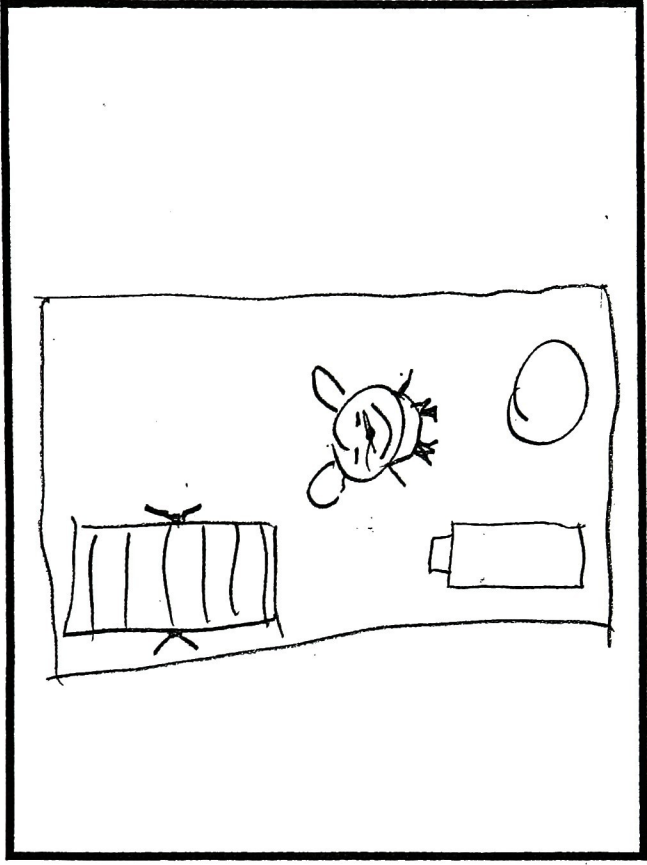


Visual Dr. Gno wheels the cage into his lab and pushes Otaru next. Dr. Gno exits.

Audio Wheels of cage squeaking. Otaru growls.

Dialogue Dr. Gno: Tomorrow we'll see if there's any hope for you.

SC# 7 SH# 2 OTARU'S POV



Visual Otaru looks down at Hamchilla.

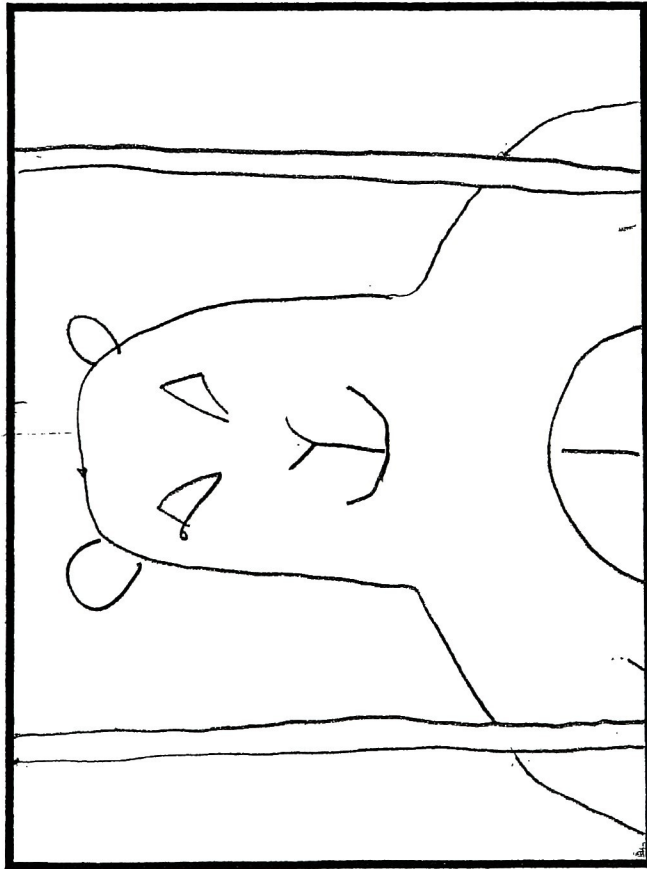
Audio

Dialogue Hamchilla: I love you

SC# 7

SH# 3

MED. DU



Visual Otaru reacts to Hamchilla. His expression goes from puzzled to smiling.

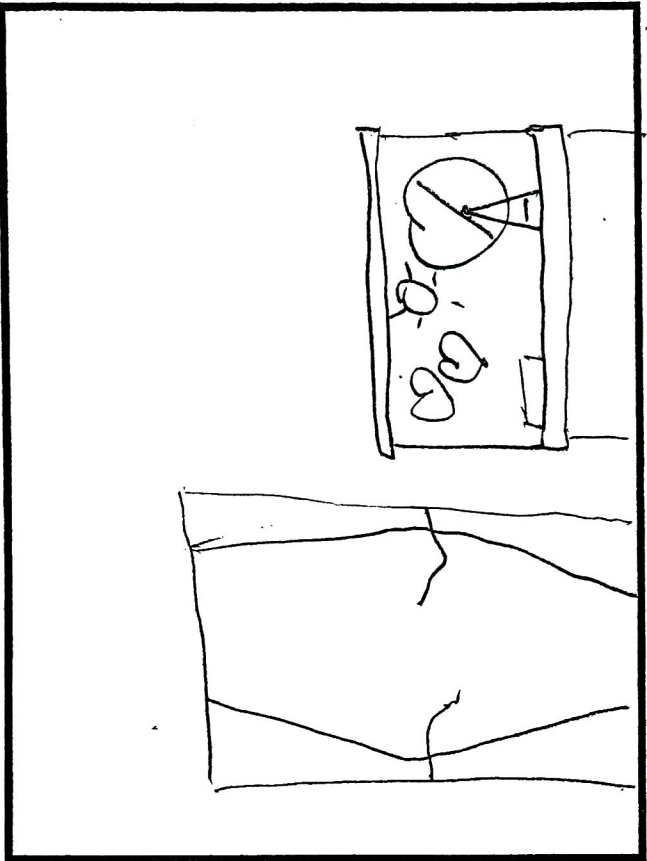
Audio

Dialogue

SC# 8

SH# 1

INT-DR GNO'S LAB-DAY



Visual Otaru's cage is bent open and Hamchilla's cage lies empty.

Audio

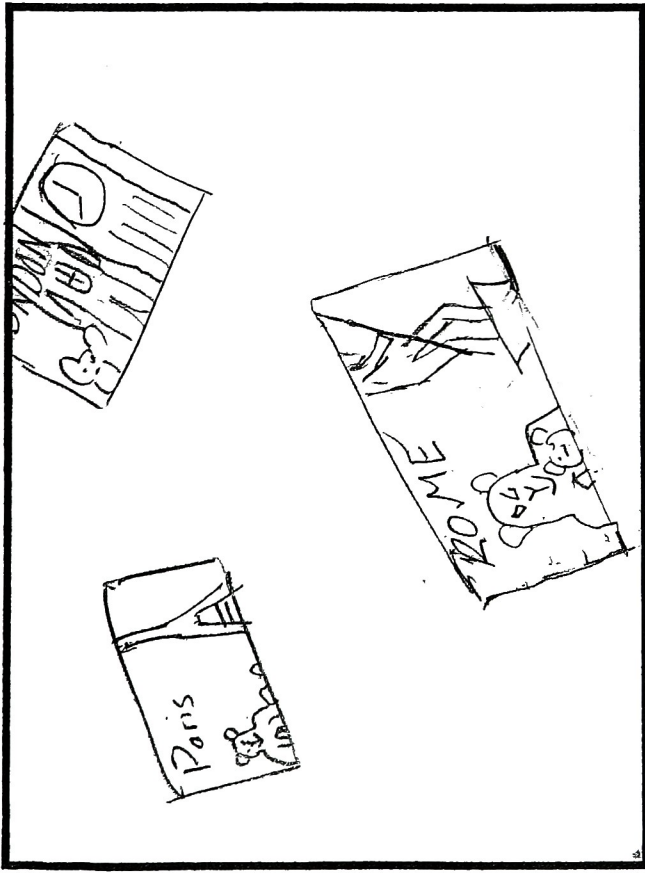
Dialogue



SC# 9

SH# 1

Montage



Visual Postcards from various locations ground the world fall into frame.

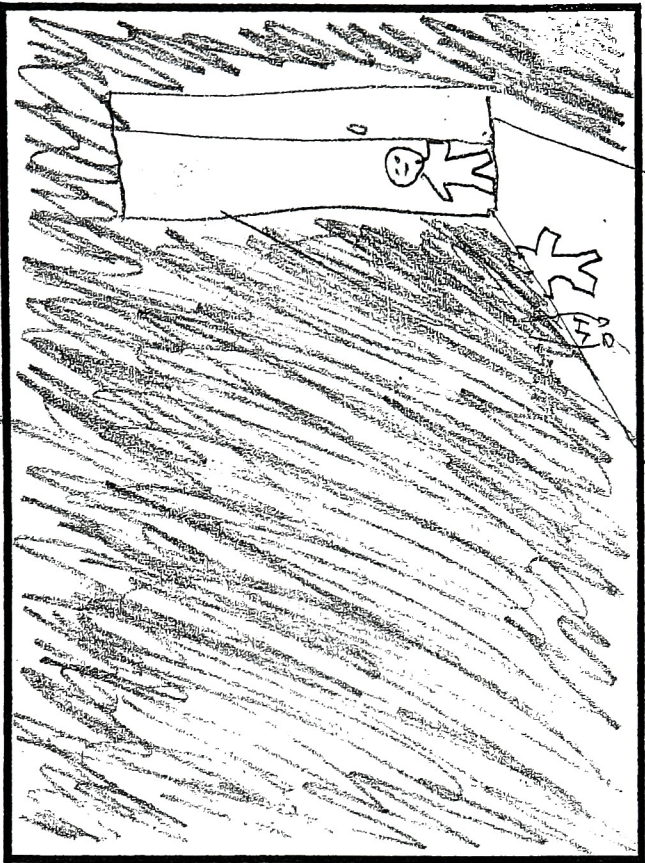
Audio

Dialogue

SC# 10

SH# 1

INT. DR. GNO'S BEDROOM - NIGHT



Visual Dr. Gno's bedroom door opens. Chinster and several teddy bears enter.

Audio Door squeaking.

Dialogue

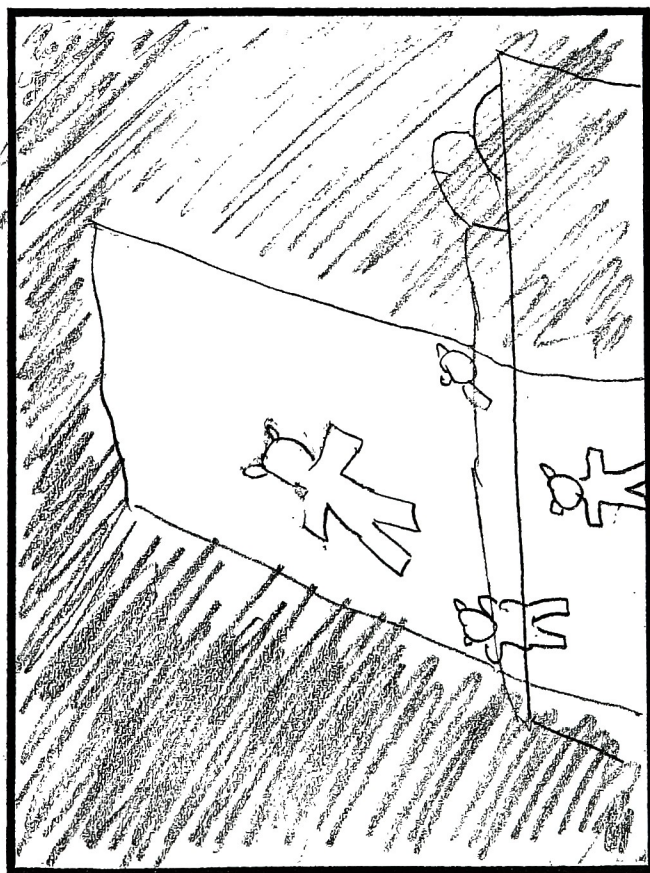
Dorman



SC# 10

SH# 2

REVERSE



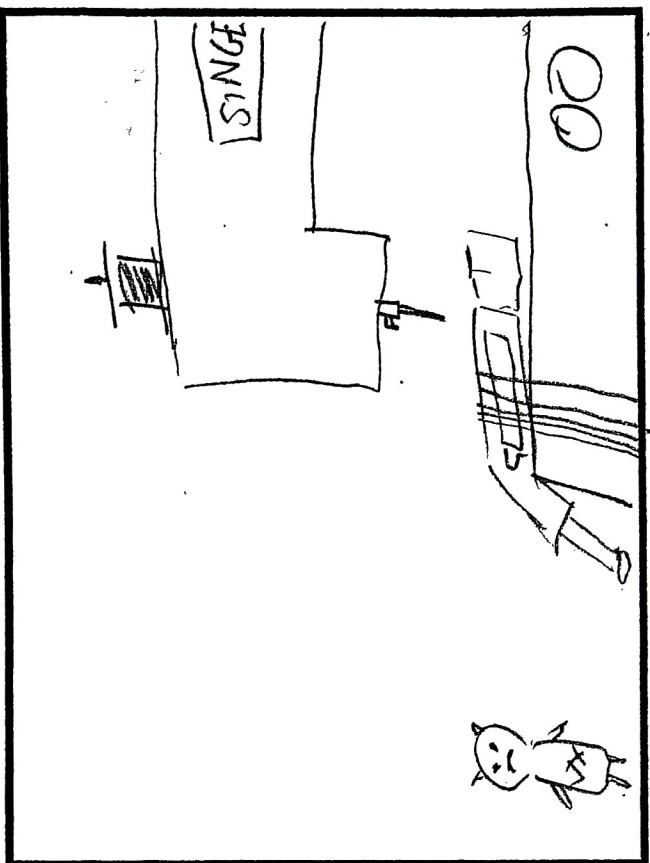
Visual The teddy bears jump onto the sleeping figure of Dr. Gno

Audio Dr. Gno's muffled yells.

Dialogue

SC# //

SH# /



Visual Dr. Gno is tied to a giant sewing machine. Chinner stands nearby.

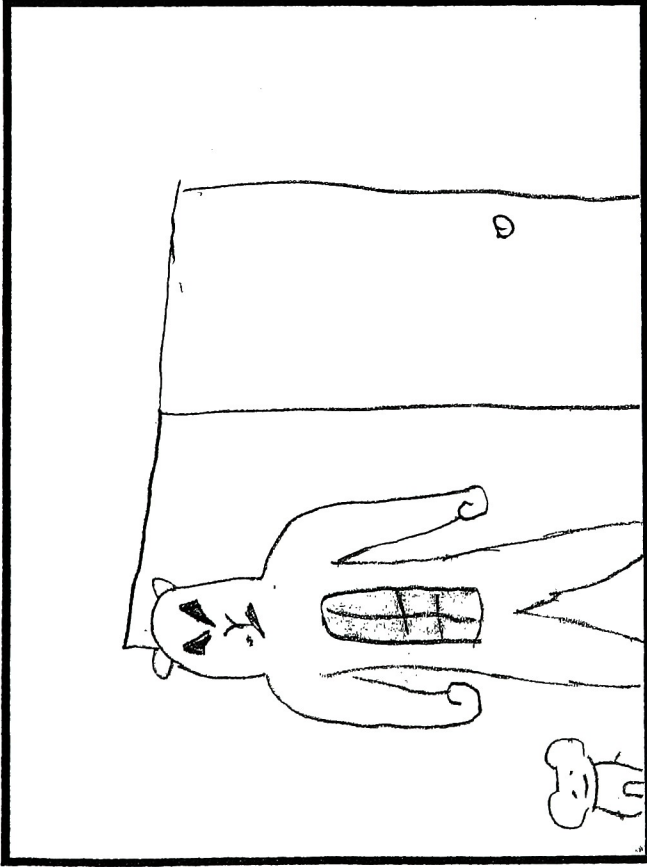
Audio

Dialogue Chinner: I'll show you how the other half lives.  
You took my better half, so I will return the favor

Dorman

SC# 11

SH# 2



Visual Hamchilla and Otoru burst through the door.

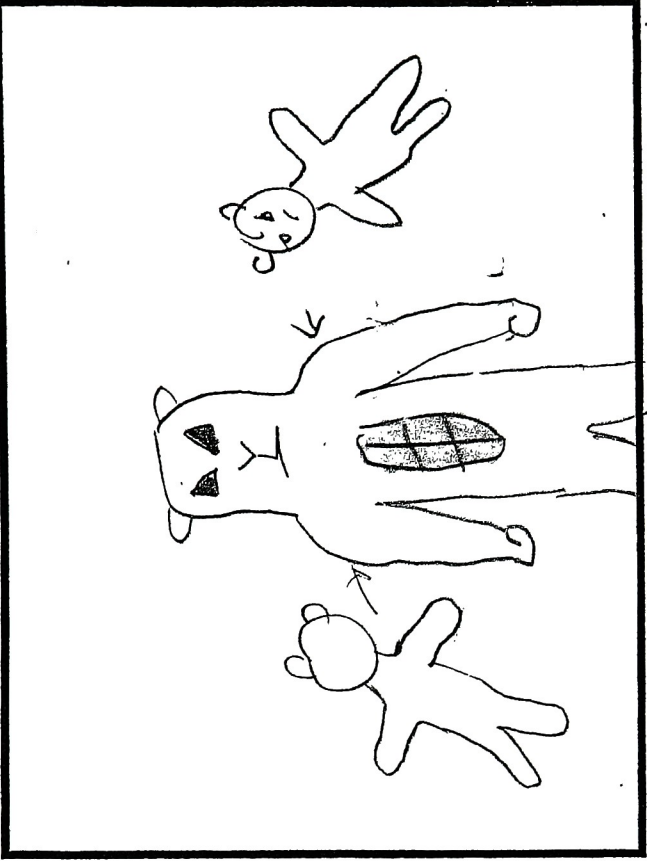
Audio Door slamming open.

Dialogue

SC# 11

SH# 2

cont'd



Visual Teddy bears pick on Otoru.

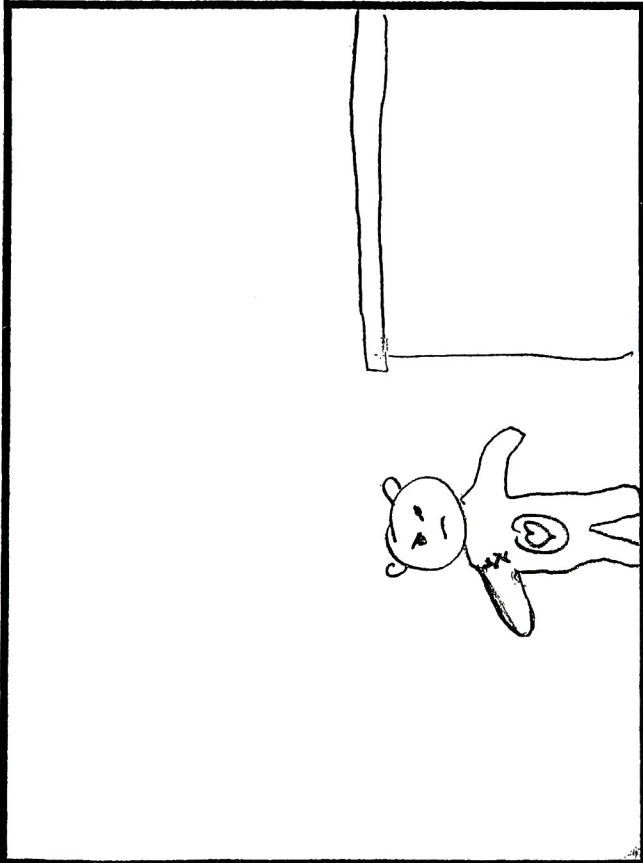
Audio The sound of a scuffle.

Dialogue

SC# 11

SH# 3

Hamchilla's POV



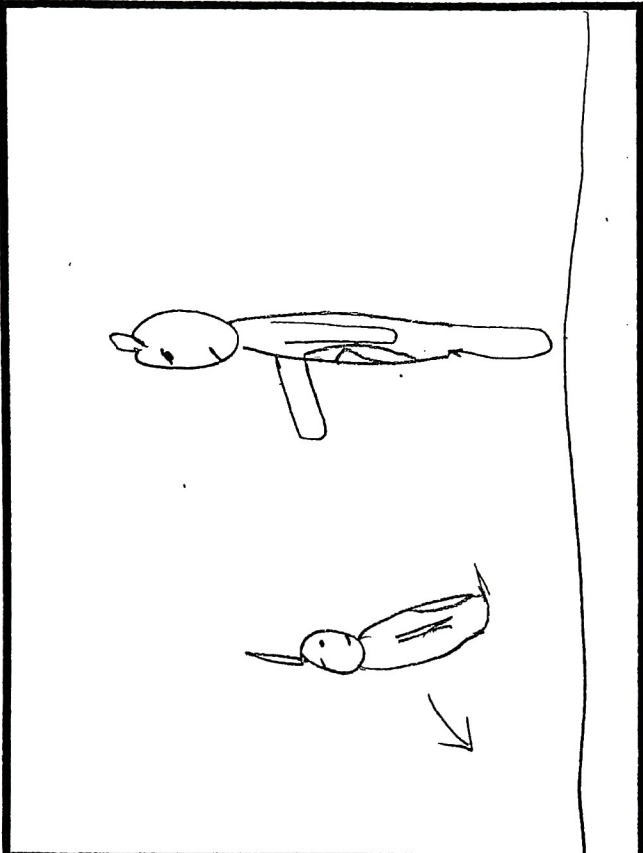
Visual Hamchilla sees a bear with a heart.

Audio Sound in BG

Dialogue

SC# 11

SH# 4



Visual The heart bear punches Hamchilla

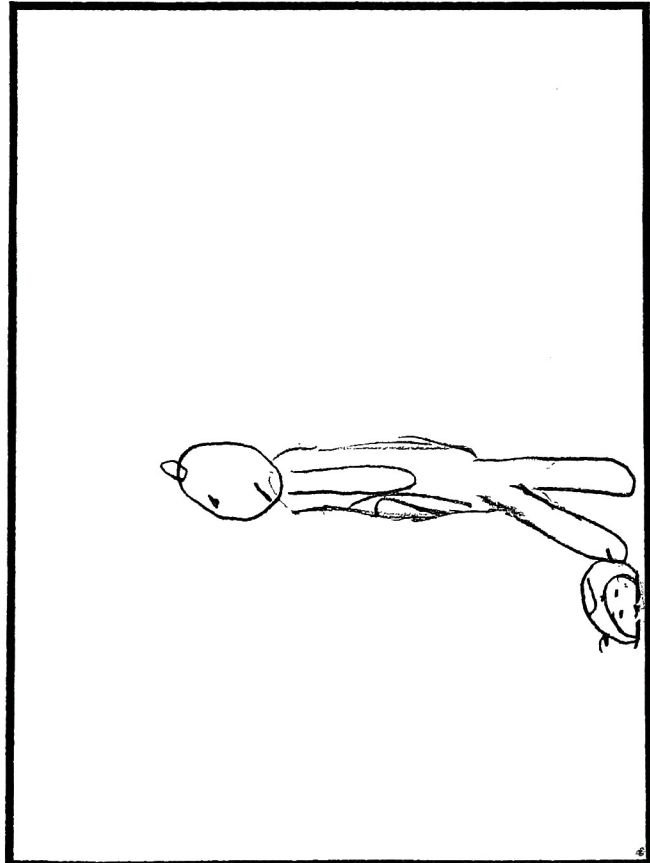
Audio

Dialogue Hamchilla: That is a swell heart



SC# 11

SH# 5



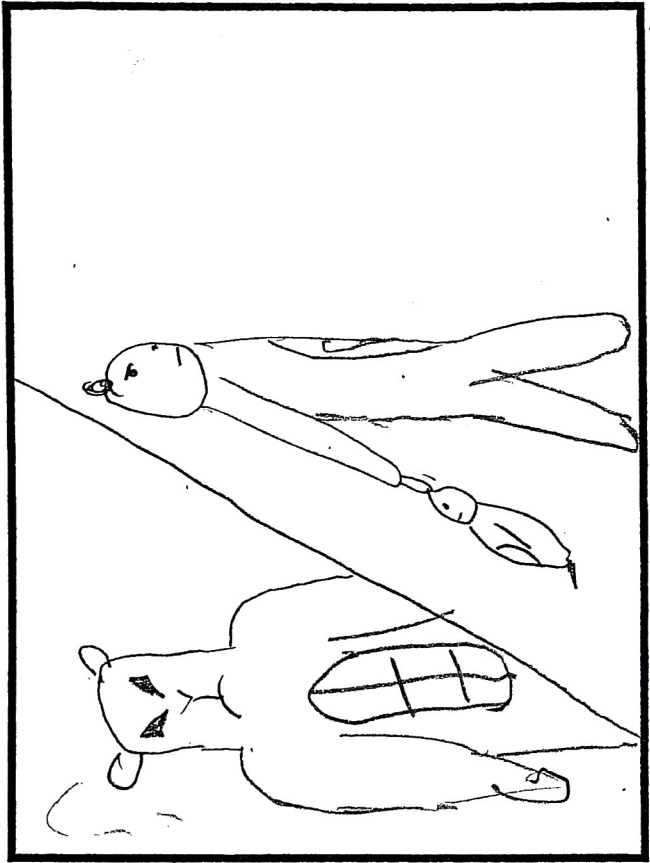
Visual The heart bear Kicks Hamchilla.

Audio

Dialogue Hamchilla: I love you.

SC# 11

SH# 6



Visual Hamchilla is dragged off by the heart bear. Wipe to Haru's reaction.

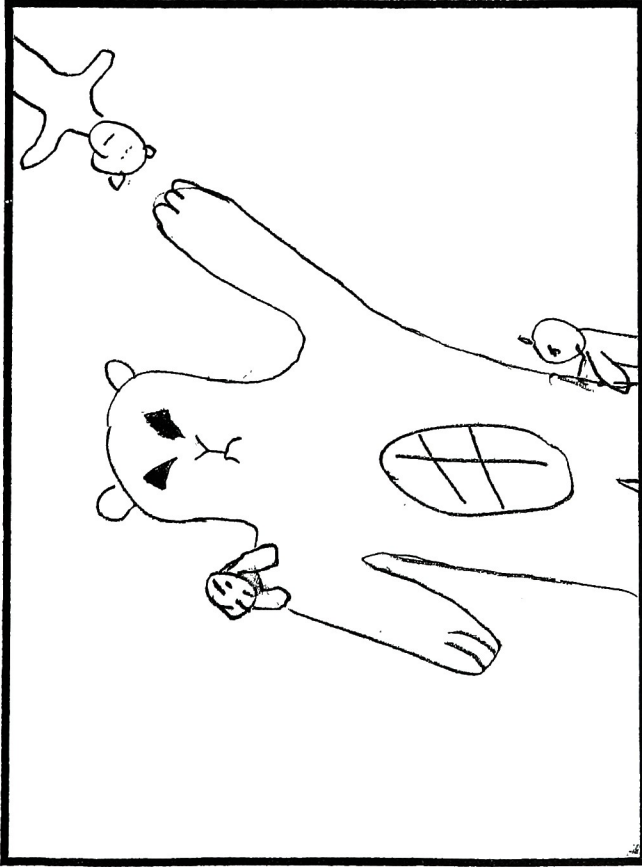
Audio Body dragging on the floor.

Dialogue



SC# 11

SH# 7



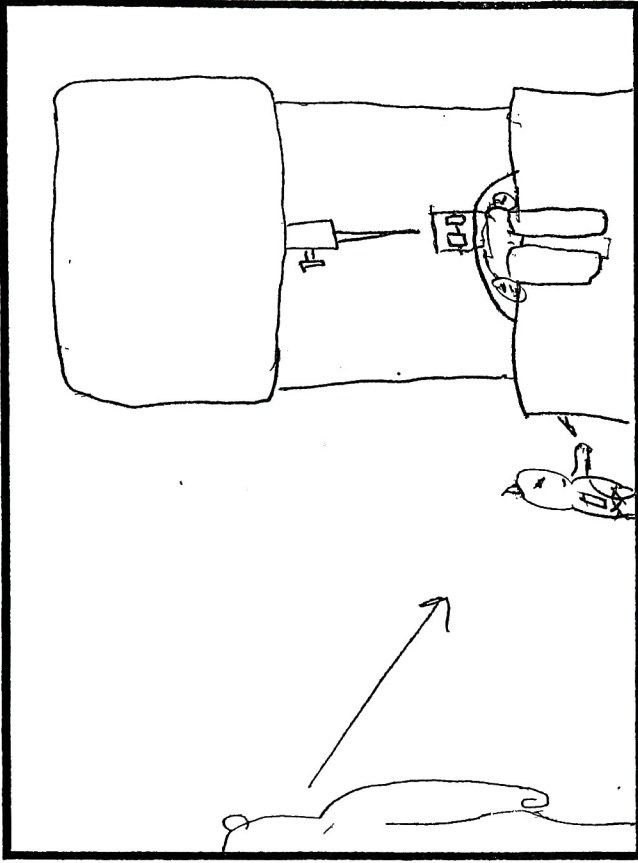
Visual Otaru becomes enraged and throws off the teddy bears.

Audio Kiffed punches. Breaking glass as teddy bears return to the ground.

Dialogue

SC# 11

SH# 8



Visual Chinster moves to the sewing machine and begins to flip the switch. Otaru grabs chinster

Audio Chinster's laugh.

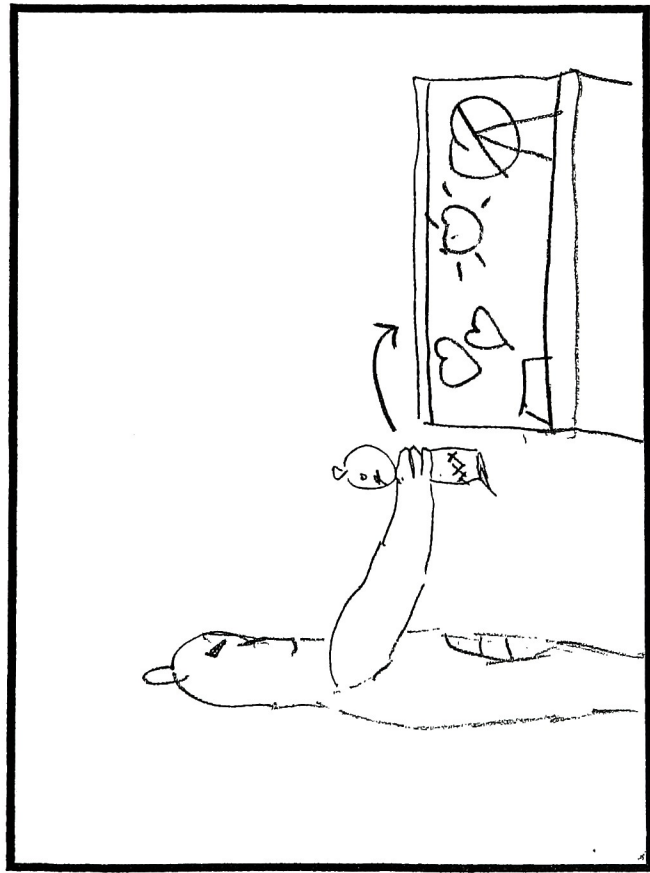
Dialogue

Dorman

SC# 12

SH# 1

INT. DR.GNO'S LAB -DAY



Visual Otaru places a struggling Chinster into Homechilla's old cage.

Audio Chinster squirming.

Dialogue

SC# 12

SH# 2

Z



Visual Dr. Gno places his coffee mug on top of the cage.

Audio

Dialogue Dr. Gno: So odd. I didn't even consider the possibility.

SC# 13

SH# 1

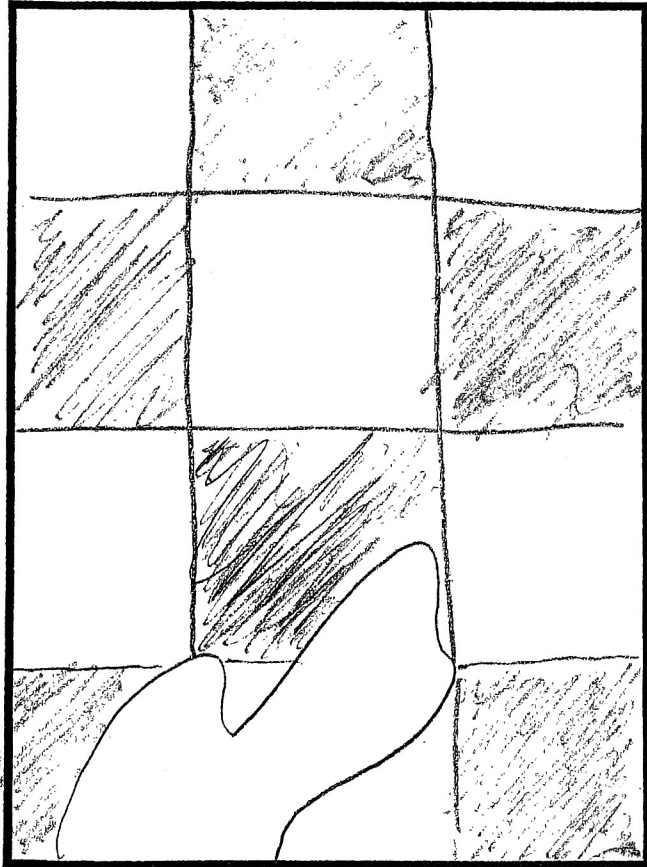
INT. DR. GNO'S LABORATORY

SC# 13

SH# 1

cont'd

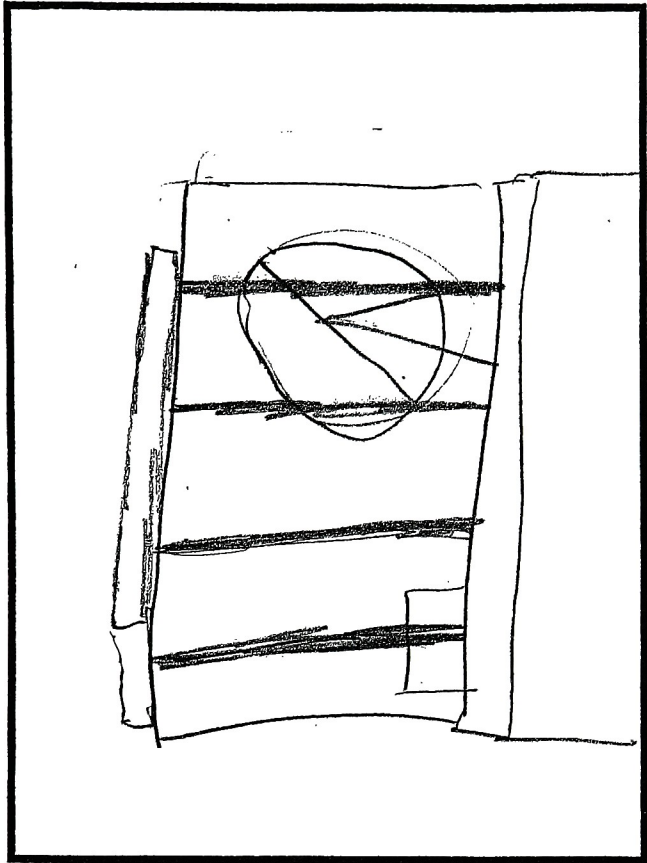
PAN UP



Visual In the dark lab, coffee oozes over the linoleum floor.

Audio A loud crash.

Dialogue



Visual The hamster cage lies empty with it's lid ajar.

Audio Tiny feet echoing on the linoleum.

Dialogue

Chinster: That wasn't half as bad as what comes next!

Appendix C:  
Production Stills













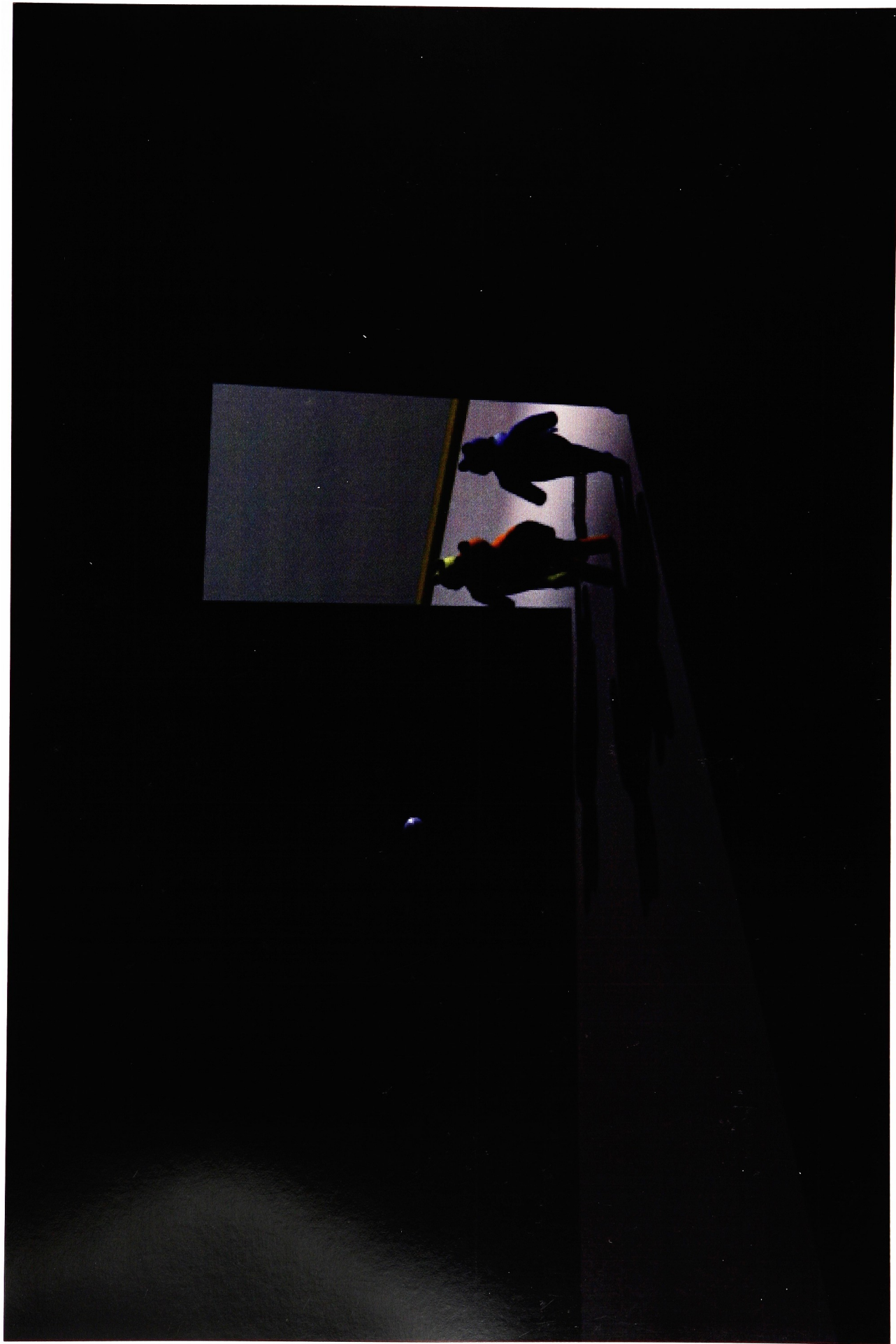


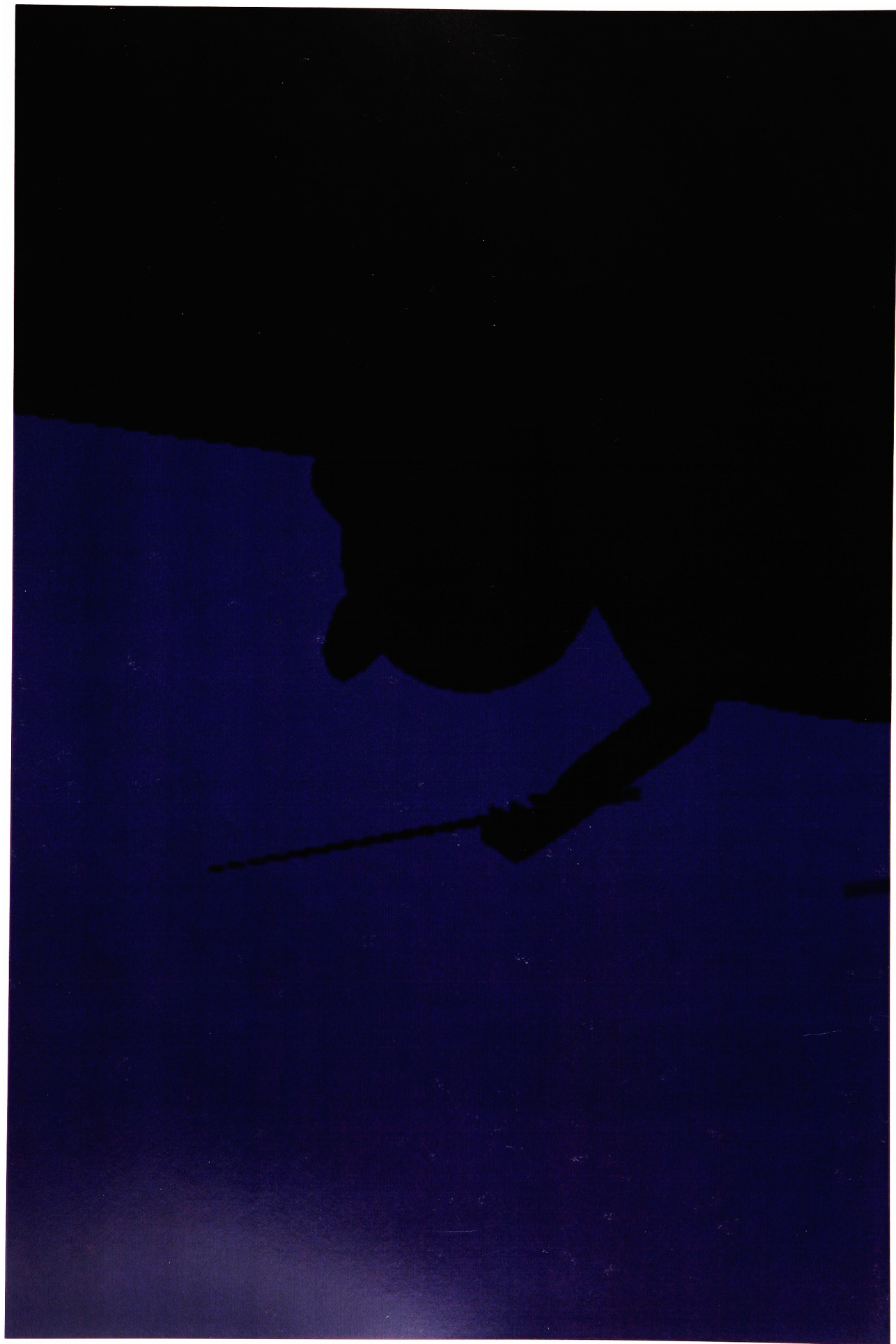


















Appendix D:

Script v.1

HAMCHILLA AND KILL MONKEY OTARU IN:  
THE ISLAND OF DR. GNO

Written by

Gregory J. Dorman

"HAMCHILLA AND KILL MONKEY OTARU IN: THE ISLAND OF DR. GNO"

FADE IN:

1 INT. WHITE ROOM - DAY

A blank white surface fills the frame. Suddenly a hand holding a large meat cleaver appears, reaching the end of its backswing.

It swings down out of frame. A violent sound is heard, the abrupt combination of a steel slicing flesh and metal striking metal as the blade completes its task.

NARRATOR

Half hamster, half chinchilla...a new  
being, an oddity of science!

As the narrator speaks the blade appears again, and once more leaves the frame to issue the same noise.

2 INT. DR. GNO'S LAB - DAY

DR. GNO enters the sparkling laboratory cloaked in a white coat. He walks past a large ceiling mounted energy focusing device. Below the device is a metal slab with leather straps.

Dr. Gno walks to a large circuit breaker switch and flips it to the "ON" position.

He turns to his right and walks to a counter holding a blender. He turns it on.

Dr. Gno takes the contents of the blender to a piece of machinery the size of a photocopier. He drains the blended material into it.

As he walks away we read the nameplate of the device. It says, "Jell-O Brand® DNA Compiler."

3 INT. DR. GNO'S LAB - NIGHT

A small hand lifts needle and thread, creating a shadow on the nearby wall. The camera moves to reveal a rodent like creature finishing stitches on its own midsection.

CHINSTER bites the thread off and walks down the counter. He passes a photo of Dr. Gno with his arm around a life-size cardboard cut-out of Barney the Dinosaur.

Chinster shoves the needle into the image, shattering the glass.

4 EXT. TROPICAL ISLANDS - DAY

A small tugboat makes its way through a group of tropical islands.

It passes several, each with a sign on the beach. They read, "Fantasy Island," "Treasure Island," "The Island of Dr. Moreau," and finally, "The Island of Dr. Gno."

A large cage is hoisted off the tugboat and placed on the sand of Dr. Gno's Island. The boat pulls away rapidly.

5 EXT. JAPANESE FOREST - DAY (B&W)

A juvenile monkey plays in the forest.

NARRATOR

Otaru lived in the forests of Japan.  
One day he was taken away and forced  
to endure unspeakable torture.

6 INT. RESEARCH CUBICLE - DAY (B&W)

OTARU, now a full-sized monkey, sits at a desk. The camera dollies back to reveal a hand holding a book entitled "Motor Vehicle Regulations of the State of California."

MONOTONE VOICE

Code 2470. It is unlawful for any person  
to engage in the transportation of inedible  
kitchen grease without being registered with



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College: CIAS

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Date: 12 July 2004

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*Hamchilla and Kill Monkey Otaru in:  
The Island of Dr. Gno*

A Film by Gregory J. Dorman

Submitted in partial fulfillment of the requirements for  
the degree of Master of Fine Arts in Imaging Arts/Computer  
Animation

School of Film and Animation  
Rochester Institute of Technology  
Rochester, New York

Thesis Committee:

—

Malcolm Spaul, Chair  
Professor, School of Film and Animation

Arnie Sirlin  
Assistant Professor, School of Film and Animation

Johannes Bockwoldt  
Assistant Professor, School of Film and Animation

MONOTONE VOICE

(cont'd.)

the Department of Food and Agriculture and without being in possession of a valid registration certificate issued by that department.

Otaru begins to twitch.

MONOTONE VOICE

(beginning to fade)

Code 2472. It is unlawful for any person who is not a registered transporter or licensed renderer of inedible kitchen grease to transport that product from any place within this state to any place outside the borders of this state.

Added Sec. 3, Ch. 394, Stats. 1998. Effective January 1, 1999.

Otaru's eyes glow red and he stands up, revealing that he is shackled to the floor.

7 INT. DR. GNO'S LAB - NIGHT

Dr. Gno wheels the cage into his lab and leaves Otaru next to the steel slab table/gurney.

A plexi-glass hamster habitat rests on the table. It is adorned with hearts and drawings of flowers and the sun. A soft purring emits from the cage.

Otaru shakes the bars of his cage and lets out a roar. HAMCHILLA wakes up, rubs his eyes and looks at the giant monkey. Otaru roars again. Hamchilla smiles at Otaru.

HAMCHILLA

I love you.

Otaru looks confused, then slowly begins to smile.

8 INT. DR. GNO'S LAB - DAY

The sun rises, revealing that the bars of Otaru's cage are bent and that the hamster habitat is empty.

9 MONTAGE

A) A postcard of Otaru and Hamchilla standing in front of the Statue of Liberty.

B) A postcard of Otaru and Hamchilla inside the Coliseum in Rome.

C) A postcard of Otaru and Hamchilla in front of the Eiffel Tower.

D) A postcard of Otaru and Hamchilla in Red Square.

The camera pulls away from the pile of postcards, revealing the surface of Dr. Gno's desk.

10 INT. DR. GNO'S BEDROOM - NIGHT

The door opens, revealing a shaft of light.

Small shadows cross the threshold. Chinster is revealed, followed by several teddy bears. Each is frayed and sewn together in some manner.

The bears jump onto the sleeping Dr. Gno.

11 INT. DR. GNO'S LAB - DAY

Dr. Gno is tied to a giant sewing machine.

CHINSTER

I'll show you how the other half lives!

The needle begins to move menacingly.

CHINSTER

You took my better half, so I will return the favor.

Hamchilla and Otaru burst through the door. The teddy bears pile on Otaru, dragging him to the floor.



Hamchilla sees a teddy bear with a heart on its chest.  
Hamchilla runs to the heart bear.

HAMCHILLA  
That is a swell heart.

The bear punches Hamchilla in the face.

HAMCHILLA  
I love you.

The bear kicks him in the stomach.

The bear drags Hamchilla out of the lab.

Otaru sees Hamchilla being dragged off.

Otaru's eyes begin to bulge and glow red. He stands up and  
tosses the bears away. Fur and stuffing fill the room.

Chinster reaches for the reverse stitch lever of the sewing  
machine. As he begins to flip it Otaru's hand grasps him  
around the neck.

Chinster's eyes begin to bulge out of their sockets.

HAMCHILLA  
I love you.

Otaru's grip relaxes.

Hamchilla is holding hands with the heart bear.

HAMCHILLA  
This is my new friend.

12 INT. DR. GNO'S LABORATORY - DAY

Dr. Gno, Hamchilla, Otaru, and heart bear are all standing  
around the metal gurney. Dr. Gno is performing surgery on  
Chinster.

HAMCHILLA  
How are things going?

DR. GNO  
We're about half-way there.

Chinster raises his head from the gurney and winks.

FADE TO BLACK.

THE END

Appendix E:

Script v.2



HAMCHILLA AND KILL MONKEY OTARU IN:  
THE ISLAND OF DR. GNO

Written by  
Gregory J. Dorman

version 2.0

"HAMCHILLA AND KILL MONKEY OTARU IN: THE ISLAND OF DR. GNO"

FADE IN:

1 INT. WHITE ROOM - DAY

A blank white surface fills the frame. Suddenly a hand holding a large meat cleaver appears, reaching the end of its backswing.

It swings down out of frame. A violent sound is heard, the abrupt combination of a steel slicing flesh and metal striking metal as the blade completes its task.

NARRATOR

Half hamster, half chinchilla...a new  
being, an oddity of science!

As the narrator speaks the blade appears again, and once more leaves the frame to issue the same noise.

2 INT. DR. GNO'S LAB - DAY

DR. GNO enters the sparkling laboratory cloaked in a white coat. He walks past a large ceiling mounted energy focusing device. Below the device is a metal slab with leather straps.

Dr. Gno walks to a large circuit breaker switch and flips it to the "ON" position.

He turns to his right and walks to a counter holding a blender. He turns it on.

Dr. Gno takes the contents of the blender to a piece of machinery the size of a photocopier. He drains the blended material into it.

As he walks away we read the nameplate of the device. It says, "Jell-O Brand® DNA Compiler."

3 INT. DR. GNO'S LAB - NIGHT

A small hand lifts needle and thread, creating a shadow on the nearby wall. The camera moves to reveal a rodent like creature finishing stitches on its own midsection.

CHINSTER bites the thread off and walks down the counter. He passes a photo of Dr. Gno with his arm around a life-size cardboard cut-out of Barney the Dinosaur.

Chinster shoves the needle into the image, shattering the glass.

4 EXT. TROPICAL ISLANDS - DAY

A small tugboat makes its way through a group of tropical islands.

It passes several, each with a sign on the beach. They read, "Fantasy Island," "Treasure Island," "The Island of Dr. Moreau," and finally, "The Island of Dr. Gno, DVM."

A large cage is hoisted off the tugboat and placed on the sand of Dr. Gno's Island. The boat pulls away rapidly.

5 EXT. JAPANESE FOREST - DAY (B&W)

A juvenile monkey plays in the forest.

NARRATOR

Otaru lived in the forests of Japan.  
One day he was taken away and forced  
to endure unspeakable torture.

6 INT. RESEARCH CUBICLE - DAY (B&W)

OTARU, now a full-sized monkey, sits at a desk. The camera dollies back to reveal a hand holding a book entitled "Motor Vehicle Regulations of the State of California."

MONOTONE VOICE

Code 2470. It is unlawful for any person  
to engage in the transportation of inedible  
kitchen grease without being registered with



MONOTONE VOICE

(cont'd.)

the Department of Food and Agriculture and without being in possession of a valid registration certificate issued by that department.

Otaru begins to twitch.

MONOTONE VOICE

(beginning to fade)

Code 2472. It is unlawful for any person who is not a registered transporter or licensed renderer of inedible kitchen grease to transport that product from any place within this state to any place outside the borders of this state. Added Sec. 3, Ch. 394, Stats. 1998. Effective January 1, 1999.

Otaru's eyes glow red and he stands up, revealing that he is shackled to the floor.

7 INT. DR. GNO'S LAB - NIGHT

Dr. Gno wheels the cage into his lab and leaves Otaru next to the steel slab table/gurney.

DR. GNO

Tomorrow we'll see if there is any hope for you.

Otaru looks at Dr. Gno menacingly. Dr. Gno walks off.

A plexi-glass hamster habitat rests on the table. It is adorned with hearts and drawings of flowers and the sun. A soft purring emits from the cage.

Otaru shakes the bars of his cage and lets out a roar. HAMCHILLA wakes up, rubs his eyes and looks at the giant monkey. Otaru roars again. Hamchilla smiles at Otaru.

HAMCHILLA

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Otaru looks confused, then slowly begins to smile.

8 INT. DR. GNO'S LAB - DAY

The sun rises, revealing that the bars of Otaru's cage are bent and that the hamster habitat is empty.

9 MONTAGE

A) A postcard of Otaru and Hamchilla standing in front of the Statue of Liberty.

B) A postcard of Otaru and Hamchilla inside the Coliseum in Rome.

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D) A postcard of Otaru and Hamchilla in Red Square.

The camera pulls away from the pile of postcards, revealing the surface of Dr. Gno's desk.

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The door opens, revealing a shaft of light.

Small shadows cross the threshold. Chinster is revealed, followed by several teddy bears. Each is frayed and sewn together in some manner.

The bears jump onto the sleeping Dr. Gno.

11 INT. DR. GNO'S LAB - DAY

Dr. Gno is tied to a giant sewing machine.

CHINSTER

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The needle begins to move menacingly.

CHINSTER

You took my better half, so I will return the favor.

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HAMCHILLA  
That is a swell heart.

The bear punches Hamchilla in the face.

HAMCHILLA  
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The bear kicks him in the stomach.

The bear drags Hamchilla out of the lab.

Otaru sees Hamchilla being dragged off.

Otaru's eyes begin to bulge and glow red. He stands up and tosses the bears away. Fur and stuffing fill the room.

Chinster reaches for the reverse stitch lever of the sewing machine. As he begins to flip it Otaru's hand grasps him around the neck.

Chinster's eyes begin to bulge out of their sockets.

HAMCHILLA  
I love you.

Otaru's grip relaxes.

Hamchilla is holding hands with the heart bear.

HAMCHILLA  
This is my new friend.

12 INT. DR. GNO'S LABORATORY - DAY

Otaru places a now struggling Chinster into Hamchilla's old cage.



Dr. Gno places an extra large coffee mug on top of the cage. He bends over and peers curiously at the furious Chinster.

DR. GNO

So odd...I didn't even consider the possibility...

ROLL CREDITS

13 INT. DR. GNO'S LABORATORY - NIGHT

A loud crash is heard. In the darkness we see black coffee oozing over the linoleum floor.

The camera pans up to hamster cage. Hamchilla's hearts and sun drawings have been replaced with vertical black stripes. The lid is ajar.

The patter of tiny feet is heard echoing in the lab.

CHINSTER

(menacingly)

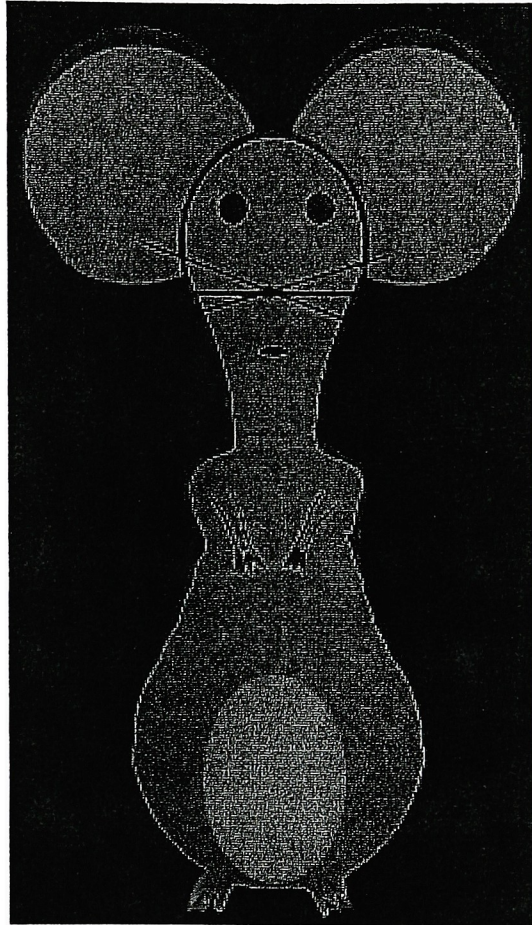
That wasn't half as bad as what comes next!

FADE TO BLACK.

THE END

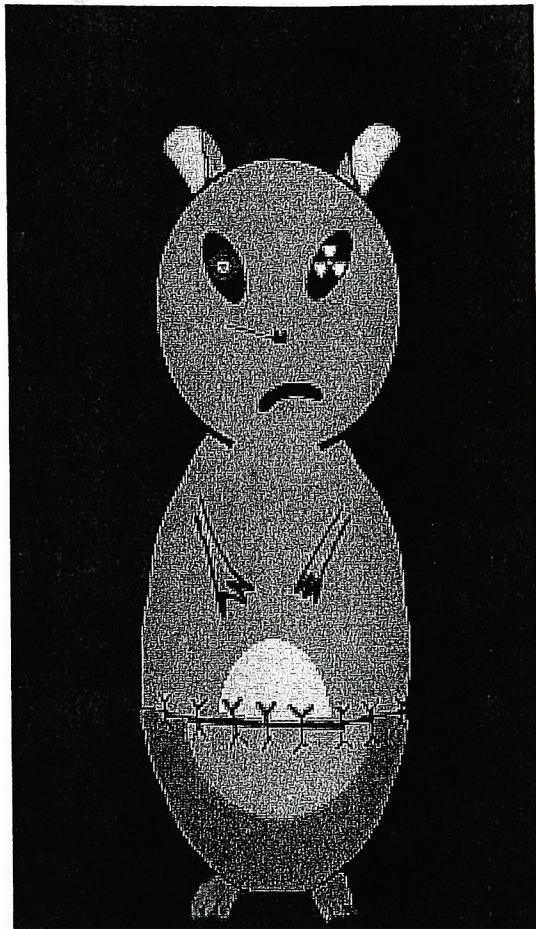
Appendix F:

Character Sketches

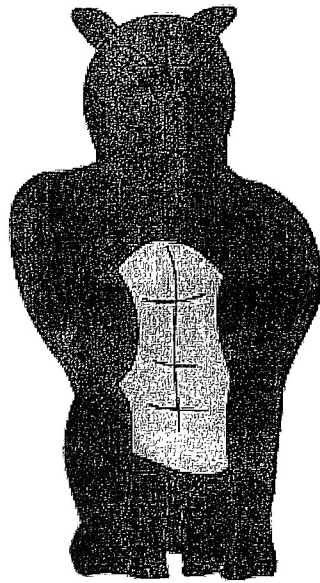


Hamchilla

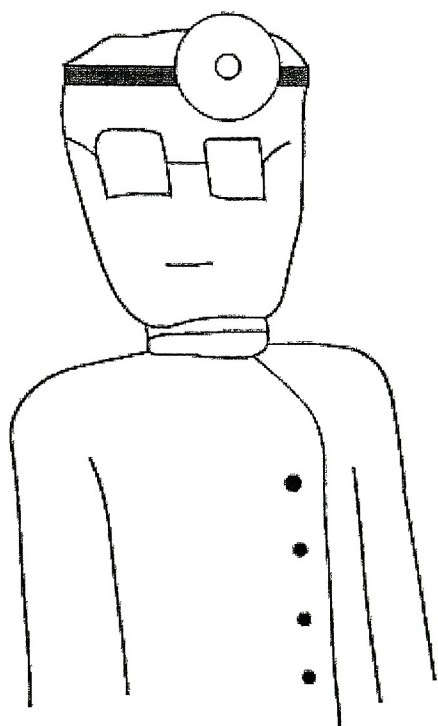




Chinster



Kill Monkey Otaru



Dr. Gno, DVM